

5 D 12-50 92
MR WILLIAM S HEDGES
NBC RM 604
30 ROCKEFELLER PLAZA
NEW YORK 2, N Y

SPONSOR

the magazine radio and tv advertisers use

25 JUNE 1956

50¢ per copy • \$8 per year

KMBC-TV *Kansas City's LIVEST and LIVELIEST Station*



WHAT RADIO DID FOR PEPSODENT

page 25

This commercial is spectacular, too

page 28

Radio rolls out the welcome mat for Tilo Roofing

page 30

Building publicity into a drama script

page 32

Last call to sponsors for fall night net tv

page 34

Today's radio ratings are obsolete

page 36

How to live a little while working

page 38



KPRC-TV Sells Houston With a Southwest Accent

KPRC-TV has sold Houston Gulf Coast folks since 1949 by givin' 'em what they want. Its top local programming is tailored to fit this Southwest audience . . . planned to entertain and sell every income group in Houston's expanding market . . . delivered with a Southwestern accent.

Buy programming experience that best serves the advertiser by first serving the audience . . . buy KPRC-TV.

KPRC-TV
HOUSTON
 CHANNEL **2**

JACK HARRIS, Vice President and General Manager

JACK McGREW, National Sales Manager

Nationally Represented by
 EDWARD PETRY & CO.

FIRST IN TV — WITH OVER 700 MAN-YEARS EXPERIENCE

REPORT TO SPONSORS 25 JUNE 1956

Rebuttal to Gamble on 15%

Statement by 4 A's President Fred Gamble that advertisers talking about review of agency compensation do so out of wish to seek reductions brought rebuttal last week from Kraft Foods' ad director John B. McLaughlin, chairman of ANA committee studying agency compensation methods. Statement said this was not intent of ANA committee or advertisers generally. McLaughlin said there are situations in which 15% commission "can represent either excessive compensation or, on the other hand, insufficient compensation."

-SR-

Harry and Bert best liked

Viewer taste has been probed in 2 interesting directions recently. ARB asked diary respondents for May to list one commercial they liked best. Top 10 with percent selecting them were: Piel's Beer, 7.7; Hamm's Beer, 7.1; Lucky Strike, 4.4; Ford, 3.2; Gillette, 2.9; Alka Seltzer, 2.8; Lincoln Mercury, 2.6; Dodge, 2.2; Pamper, 2.1; Winston, 2.1. Taking completely different tack, Fuller & Smith & Ross did test to find out how viewers reaction to drama show affected penetration of commercials. (See next item.)

-SR-

Disliked drama loses customers?

Study of 3 commercials in "Alcoa Hour" (NBC TV) found over 40% more viewers could recall all 3 commercials among those who liked story than among viewers who didn't. Among group liking story, average commercial attained 24% higher recall than among dislike group. Fuller & Smith & Ross did study in Chicago and Cleveland day after show.

-SR-

400,000 home plus for tv

Chinks in tv's national coverage are filled by community antenna systems to degree many media men might find surprising. Some 400,000 tv homes are covered by community antenna, estimates Tv Digest. Community antenna operators pick up signals from distant stations, pipe them into homes including commercials.

-SR-

How NTA film network works

Washington testimony by NTA's Ely Landau on his film network plans was sparse but SPONSOR learned the following from industry sources: NTA has about 50 affiliations locked up, is optioning about 1½ hours a week. Plan may be to put feature films in NTA option time, possibly sell chunks to national advertisers. NTA, it is understood, would collect time-and-talent charges. In return, stations have NTA library as free programing source. NTA setup is more radical than Vitapix arrangement, under which Vitapix stations clear time for programs already sold to national, regional clients.

10th annual Fall Facts Basics will be out 9 July as separate publication

This year for the first time Fall Facts Basics, SPONSOR's annual fall briefing issue, will be a separate publication. It will be distributed with the regular 9 July issue. Packed into 288 pages are briefing sections on trends in the industry designed for immediate guidance as admen work on fall campaigns plus five Basics sections on: Television, Film, Color tv, Radio, Timebuying technique.

REPORT TO SPONSORS for 25 June 1956

New tv buying trends in fall In tight nighttime tv situations, agencies are developing 2 approaches to clearing prime time for their clients: (1) timebuyers travel increasingly to local markets; (2) "saturation letter" technique alerts station management and reps of forthcoming campaigns as long as 9 months in advance, paving way for better availabilities.

-SR-

Tv tape's local effect Big advantage stressed thus far for video tape recorder is ability to eliminate network tv schedule mix-up caused by change to and from Daylight Saving Time. But WISN-TV, Milwaukee, pointed up corollary advantage while announcing purchase of Ampex recorder recently. Said WISN-TV: More permanent year-round schedule for local shows will result as well, once network shows are fixed in permanent slots. Means risk of ratings drop following local show changes would be eliminated.

-SR-

Pepsodent may buy net radio Pepsodent, now that its record-setting radio announcement campaign has gotten off ground (see story, page 25), is thinking of adapting spot saturation technique to network package. Understood Lever is considering investment of some \$20,000 weekly for mass participation in NBC Radio's weekend Monitor.

-SR-

Spot tv's broad agency base While top-spending clients in network tv tend to concentrate among relatively few major agencies, leading spot tv spenders spread out among larger group of agencies all over U.S. Thus TvB list of agencies for top 200 spot tv clients in first quarter of 1956 includes 103 shops, many outside New York and Chicago.

-SR-

How to get more time for less \$\$ One smart tv spot client has formula for saving money by buying more time. Company added one I.D. per week to regular sked on one station, thus earning big discount for staying on air 52 weeks in addition to frequency discount. Cost of extra I.D. on one station: \$2,000 yearly. Additional saving in discounts: \$6,000. Net saving: \$4,000.

-SR-

Home radio production up Though total radio set production is running below 1955 rate, home set production alone is above last year. RETMA figures for 1st quarter '56 put home set production at 2,096,000; corresponding figures for '55 were 1,694,000. Decrease in total set production is caused by slump in auto sales. Auto radio production for 1st quarter '56 was 1,436,000; figure for '55 was 1,946,000.

-SR-

Clearances ease up for ABC TV Indication that ABC TV is having easier time getting station clearances provided by (1) Fall move into 10:30-11:00 p.m. slot for "Ozark Jubilee" Thursdays; (2) "Grand Ole Opry" scheduling Saturdays at same time; (3) definite plans for Sunday and Monday late evening half-hour. Only Tuesday and Friday will see network sign-off at 10:30 p.m. Daytime, too, will find more ABC TV programing with 11:30-12:30 set and plans for gradual addition of more a.m. hours.

-SR-

Fashion account buys more tv Simplicity Pattern Co., currently spending \$300,000 for 1956 in Today and Home participations, recently signed daily participations on Ted Steele Show, WOR-TV, New York, starting August for 52-week test. If show sells for this giant in pattern industry, James Shapiro, company president, has eye on same show for network. "We expect to spend \$1 million on tv within 5 years," says Shapiro.

(Sponsor Reports continues page 95)

OF ALL THE MEDIA IN PHILADELPHIA



12 Radio Stations



3 Newspapers



4 TV Stations

KINGS BURGUNDY WINE...A NEW PRODUCT

USED ONLY

WPEN

AND
According
To
PULSE

32.8%

of the people in Philadelphia
actually identified their commercial!

68.4%

correctly identified
WPEN as the station

80.7%

correctly identified
the sponsor by name

Sales Increased

1073%

From 22.5 cases to
264 cases bi-monthly

The Station Of
Personalities

Represented nationally by Gill-Perna, Inc.
New York, Chicago, Los Angeles, San Francisco



SPONSOR

advertisers use

25 June 1956
Volume 10 Number 3

ARTICLES

Where Pepsodent went with radio

Still wonder where the yellow went? Straight into the U.S. folklore as press and comics plug theme, adding impetus to Lever's \$2.5 million radio drive

25

This commercial is spectacular too

US Rubber spent 10% of its show cost budget on commercial production. It allocated \$5,000 to 23-second announcement. Read here how tree of US grew

28

Radio rolls out welcome mat for Tilo

Spot radio advertising is used to pave the way for Tilo Roofing's 600 salesmen who call directly on consumers. For this firm, radio is a door-opener

30

Building publicity into a drama script

Collier's story came to life on Du Pont "Cavalcade" as both media commemorated 12th anniversary of D Day. How agency, client and publisher promoted

32

Last call for fall

Last call for sponsors of evening web tv next fall! What's left? Less than a dozen slots, half of two spectaculars, plus scattering of participations

34

Today's radio ratings are obsolete

Dr. E. L. (Larry) Deckinger says, "The medium's changed—why not ratings?" Researcher gives background of changing structure, also proposals for future

36

How to live a little while working

Vacations come, but everybody doesn't go. Some admen, stuck back in the agency while others are away, may find this piece helpful—but not very

38

COMING

Fall Facts roundup

Highlights from SPONSOR's big annual Fall Facts Basics Issue (also out 9 July) will report on television, radio, tv film, tape, color and other facets of the industry with strides they made last year and trends that point to next

9 July

What agencies expect from film producers

In the relatively new relationship between admen and tv film producers, compatibility depends on understanding. G. D. Gudebrod, head of film production at N. W. Ayer, sets down check-list on how this understanding can be achieved

9 July

COMING TO YOU AS A SEPARATE BOOK: SPONSOR'S BIG 1956
FALL FACTS BASICS ISSUE—out 9 July

DEPARTMENTS

AGENCY AD LIBS

AGENCY PROFILE, Mark Schreiber

49TH & MADISON

MR. SPONSOR, Donald S. Frost

NEW & RENEW

NEWSMAKERS

NEW TV STATIONS

P.S.

RADIO RESULTS

ROUND-UP

SPONSOR ASKS

SPONSOR BACKSTAGE

SPONSOR SPEAKS

TV COMPARAGRAPH

TIMEBUYERS

TOP 20 TV FILM SHOWS

Editor and President: Norman R. Glenn

Secretary-Treasurer: Elaine Couper Glenn

Vice President-Genl. Manager: Bernard

Executive Editor: Miles David

Managing Editor: W. F. Miksch

Senior Editors: Alfred J. Jaffe, Evelyn K. Jane D. Pinkerton

Assistant Editor: Robert S. Solotaire

Contributing Editors: Bob Foreman, Joe

Editorial Assistants: Lois T. Morse, Joe Holland

Art Director: Donald H. Duffy

Photographer: Lester Cole

Advertising Department: Arnold A. Charles W. Godwin, Si Lewis, New Headquarters; Edwin D. Cooper, West Manager; John A. Kovchok, Production Manager; Charles L. Nash, George Becker, Engel

Circulation Department: Dorothy O'Subscription Manager; Emily Cutillo

Office Manager: Catherine Scott Rose

Accounting Department: Laura Oken, Fazio

Published biweekly by SPONSOR PUBLICATIONS combined with TV. Executive, Editorial Circulation Advertising Offices: 40 E. 49th St. (49th & Mac New York 17, N. Y. Telephone: MUrray Hill 8-7-9863. Los Angeles Office: 6087 Sunset Blvd. Chicago Office: 161 E. Grand Ave. Phone: 800-7-9863. Printing Office: 3110 Ave., Baltimore 11, Md. Subscriptions: United \$8 a year. Canada and foreign \$9. Single copies Printed in U.S.A. Address all correspondence to E. 49th St., New York 17, N. Y. MUrray Hill 8-7-9863. Copyright 1956, SPONSOR PUBLICATIONS INC.

MORE AUDIENCE* THAN
ANY STATION IN MILWAUKEE
.....THAT'S WHAT
WNBK-TV, BINGHAMTON, N.Y.
DELIVERS DAY AND NIGHT
SEVEN DAYS A WEEK—AT
LOWER COST PER 1000.
YOUR BLAIR-TV MAN HAS
THE EVIDENCE FOR YOU.

* Also more audience than any station in Baltimore, Houston, Minneapolis-St. Paul and other major markets; at lower cost than every station in eight of the ten major markets.
Telepulse, December, 1955.

A TRIANGLE STATION

WNBK-TV
BINGHAMTON, NEW YORK



Channel 12

NBC-TV • ABC-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM-FM-TV, Philadelphia, Pa. / WNBK-AM-TV, Binghamton, N.Y. / WHGB-AM, Harrisburg, Pa. / WFBG-AM-TV, Altoona, Pa.



Doubles Sales!

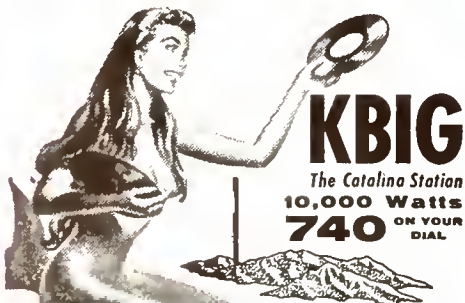
Doubling sales volume in 3 years is a king-sized achievement for an established product—even in mushrooming Southern California.

Sakrete readymix concrete products did it, using just one basic piece of consumer advertising; a daily noontime newscast on KBIG.

"KBIG has been the motive power of our steady rise to the best year in our history in 1955," says John O'Connor, general manager of Associated Products Corporation, Puente, California. "During the period of our relationship, Sakrete business has doubled, and this year to date is substantially ahead of even peak 1955. We are being forced to double our bagging capacity to meet increasing demand."

Sakrete dealerships have climbed in all eight Southern California counties served by KBIG. "Southern California is big, thinks big, acts big," writes Ray Prochnow of Glenn Advertising Agency. "KBIG, covering all Southern California at the lowest cost-per-thousand listeners, is just what we need to do a BIG job for this client . . . which is why we're giving you the overwhelming bulk of our budget in 1956 as we did in '55 and '54."

KBIG can cement your relationships with Southern California's 7 million, too.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone: HOLLYWOOD 3-3205
Nat. Rep. WEED and Company

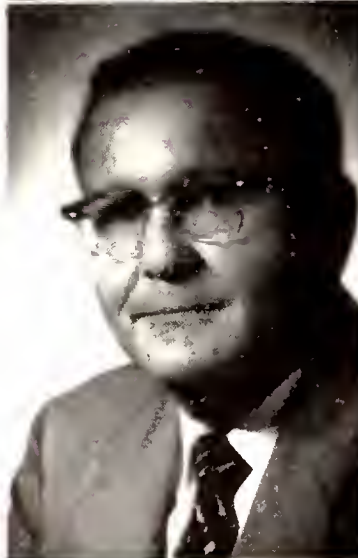
Timebuyers at work



Pete Berla, Benton & Bowles, New York, tells SPONSOR that he has been placing syndicated filmed shows for clients in prime evening time. He says that in doing so "a very helpful thing to us is having well-established shows with good rating records with which to work. Of course," Pete continues, "the growing trend toward alternate-week sponsorship is a complicating factor as related to the clearance problem. However, both stations and syndicators are usually quite cooperative in lining up prospective alternate-week advertisers." Pete concludes by saying that Benton & Bowles has found that this trend has not increased traffic problems or the processes of billing to any considerable extent.



Brendan Baldwin, Kenyon & Eckhardt, New York, points out that the realistic approach to nighttime tv buying today is to plan on 52-week campaigns. "Clients who don't have a particular seasonal problem are realizing that they have to buy on a long-term basis to hold on to their good time franchises in the evening," he told SPONSOR. "Daytime, of course, is still far easier to clear and probably will be this fall. It's an excellent means of reaching women, and the programing after 2:00 p.m. particularly has been attracting substantial audiences. Local programing has improved considerably over the past year, partly in response to popular network daytime programing. Especially good buys are those local participating shows adjacent to top-rated daytime network shows."



Paul Kizenberger, N. W. Ayer & Son, New York, says that you can't plan too far in advance on net tv schedules. "For example, what has been planned in July may be outdated by January due to rate increases and/or station additions within the network structure. In spot buying, this isn't quite so true, as rate increases don't occur as frequently." Paul goes on to say that contingencies may be set up in cases where rates may be raised, but "criteria for doing so are much the same as those for original campaign planning and often pose additional problems." In radio, timebuyers can better plan and estimate costs on the basis of frequency discounts and other factors. "Also, should rates increase in spot radio buying, there are more package offerings available to offset rate jumps."

K W K H

is FIRST AGAIN—

and FIRST

by FAR!

SHREVEPORT AND BOSSIER CITY people have again shown that KWKH is their favorite radio station.

In the latest Hooperatings just released, KWKH ranks first in 20 more quarter-hour periods than does any other station—has almost as many top quarter hours (46.1%) as the total of all other Shreveport stations COMBINED.

But Shreveport and Bossier City are only a small fraction of our audience:

426,800 people in 30-mile circle

747,200 people in 50-mile circle

2,259,800 in Daytime S.A.M.S. Area!

KWKH is tops in Shreveport—tops *outside* of Shreveport. Gives you more audience than all other Shreveport stations combined! Don't be deceived about "wanting Shreveport City Limits *only*"!!! Ask the Branham Company.



K W K H

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

New
Way
To
Get
To
The
Top
In
MIAMI



WCKT • 7, MIAMI, IS SOLD BY

NET

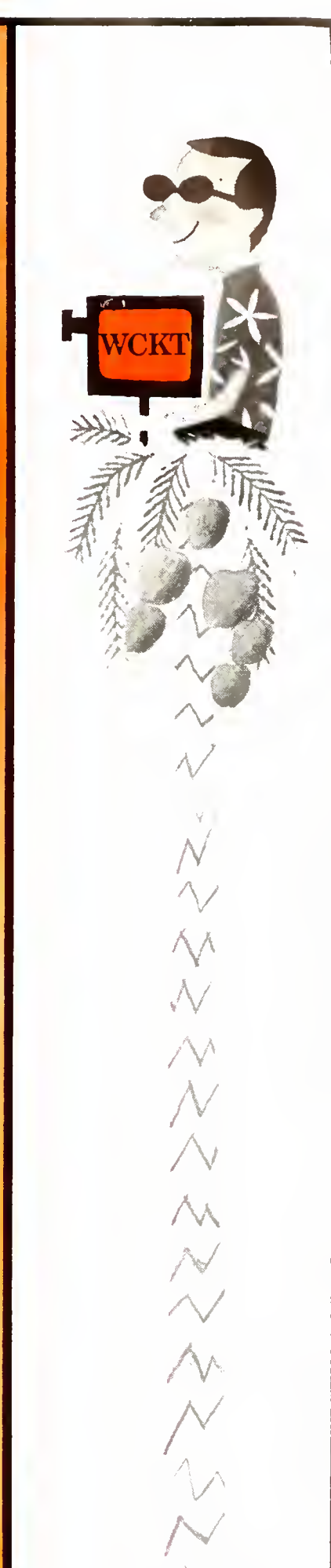


Advertisers can now get a profitable new look-in on the rich and growing Southern Florida market. On July 29th, WCKT, Channel 7 — NBC basic affiliate in Miami — goes on the air with maximum power (316,000 watts) and a thousand foot tower . . . the only VHF tower in Dade, home county of Miami!

Miami is now the nation's 25th largest metropolitan area — the 19th largest in food, drug and automotive sales. And the WCKT signal will blanket 325,000 television homes in Southern Florida!

NBC Spot Sales welcomes WCKT to the roster of outstanding stations which it represents nationally. Through NBC Spot Sales, you can now start climbing to the top in Miami with top-notch availabilities on WCKT . . . daytime, nighttime, prime-time.

Call your NBC Spot Sales Representative today! He has all the details on the fast, new way to make your sales climb in flourishing Southern Florida: WCKT, Channel 7.



OT SALES

REPRESENTING THESE LEADERSHIP STATIONS:

NEW YORK **WRCA, WRCA-TV**
SCHENECTADY-
ALBANY-TROY **WRGB**
PHILADELPHIA **WRCV, WRCV-TV**
WASHINGTON **WRC, WRC-TV**
MIAMI **WCKT**

BUFFALO **WBUF-TV**
LOUISVILLE **WAVE, WAVE-TV**
CHICAGO **WMAQ, WNBQ**
ST. LOUIS **KSD, KSD-TV**
DENVER **KOA, KOA-TV**
SEATTLE **KOMO, KOMO-TV**

LOS ANGELES **KRCA**
PORTLAND **KPTV**
SAN FRANCISCO **KNBC**
HONOLULU **KGU, KONA-TV**
AND THE
NBC WESTERN RADIO NETWORK

A Captive Market

RADIO KPQ GETS
Results . . .

2 TO 1

And We Challenge
All Other North Cen-
tral Washington
Media To Disprove
Us!

Yes, that's a strong state-
ment, but we are prepared
to back that claim to the
hilt . . . with money on
the line.

So if you're buying—or
plan to buy—the heart of
Washington State, why
waste money testing? Use
the ONE MEDIUM that pro-
duces 2 to 1! Use KPQ
Wenatchee.

AN ABC-NBC AFFILIATE



5000 WATTS
560 K.C.
WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Moore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjoe and Co., Incorporated

(One of the Big 6 Forjoe Represented
Stations of Washington State)

AGENCY AD LIBS



by Bob Foreman

Hal March over Prince Valiant by TvKO

One of the Sunday newspaper supplements, which I dare-
say is having its troubles with Big Brother Television, ran a
campaign via newspaper (of course) to explain to advertisers
what it has *in common* with television. This is certainly a
switch from most campaigns which seek to point out how
inadequate video is because it doesn't offer color or because
time costs as much opposite *I Love Lucy* as it does opposite
the *International Tattling Contest* or because you can't clip
out sales information and stow it away in your receipt file.

For this approach I admire them. It is true that other-
than-tv-media do have advertising virtues in common with
broadcasting such as immediacy and human interest and a
built-in habit.

However, I can't say I would put a 100% correct mark
beside the composition which I tore from the newspaper. A
series of eight squared-off pictures appear beneath the head-
line, "They Share A Wonderful Selling Secret." Four of
the pictures are half tones of tv's *The Honeymooners*, *I Love
Lucy*, Bob Hope, and *\$64,000 Question*. The other four pic-
tures are line cuts from Blondie, Bringing Up Father, Pop-
eye, and Prince Valiant who for some reason is in the same
scene as the Katzenjammer Kids.

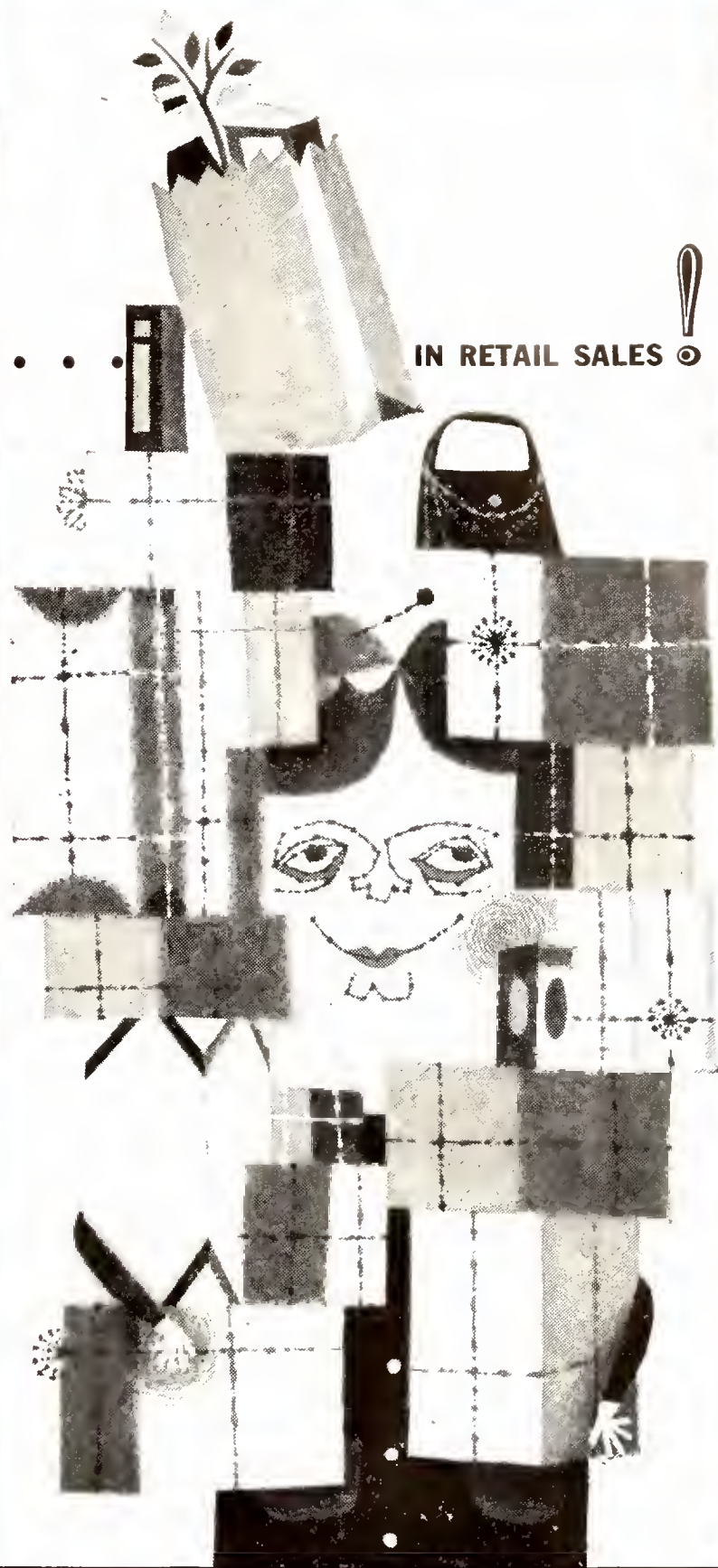
The parallel between the media—television and comics—is,
if I understand the philosophy expounded in this adver-
tisement, that each appeals to the heart. For example (it
goes on to say), America wore its heart on its sleeve for Cap-
tain McCutcheon who won \$64,000 . . . and so does the popu-
lace for the Bumsteads and Maggie. As evidence of this
affection, the advertisement made the point that while the
Captain knew his foods all right, everyone knows the favorite
dishes of Popeye, Wimpy, Dagwood and Jiggs. Which I sup-
pose is true—but—

Gentlemen, isn't it sheer folly to attempt a comparison
between the heart-tug for a real person such as the Marine
Captain and a series of line drawings, however whimsical
they may be?

Isn't the flesh-and-bloodness of Desi and his wife, carica-
ture though they may be in the roles they play, a far different
thing than the Dagwood and Blondie who appear in artwork?

(Please turn to page 54)

CAPITAL BOOM..



The way they spend money in Washington these days is a sight to behold. Washingtonians are buying *and* retailers are selling at a rate unmatched in the Capital's history.

In the last five years, metropolitan Washington's annual retail sales have increased by more than half a *billion* dollars . . . an *increase* bigger than the *total* retail sales of Richmond, Salt Lake City or Charlotte today. *Last year alone, Washington retailers' sales were \$177 million greater than for the previous year!*

Advertisers are wide awake to Washington's buying boom

and equally alert in the selection of media that sell best . . . WRC and WRC-TV, Washington's *leadership* stations. In five years, local and spot advertisers have increased their total billings *55%* on WRC and *tripled* their billings on WRC-TV. The trend continues. This year, advertisers have increased their first-quarter investment on both WRC and WRC-TV substantially over last year!

To bag the biggest sales in the great and growing Washington market, more and more advertisers are going with the biggest guns in Washington's selling boom . . .

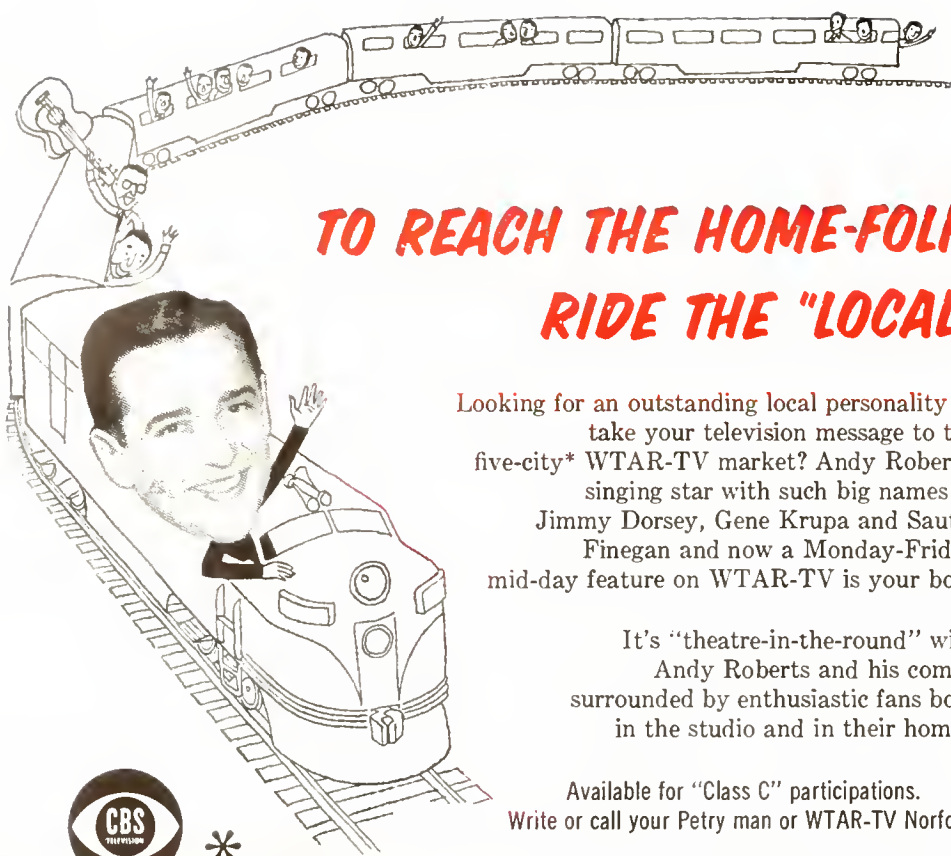
WRC AND WRC-TV . . . SOLD BY



LEADERSHIP STATIONS IN WASHINGTON, D. C.



SPOT SALES



TO REACH THE HOME-FOLKS, RIDE THE "LOCALS"

Looking for an outstanding local personality to take your television message to the five-city* WTAR-TV market? Andy Roberts, singing star with such big names as Jimmy Dorsey, Gene Krupa and Sauter Finegan and now a Monday-Friday mid-day feature on WTAR-TV is your boy.

It's "theatre-in-the-round" with Andy Roberts and his combo surrounded by enthusiastic fans both in the studio and in their homes.

Available for "Class C" participations.
Write or call your Petry man or WTAR-TV Norfolk.



WTAR-TV

CHANNEL 3
NORFOLK, VA.

Represented by Edward Petry & Co., Inc.



In the Baltimore market
one station*
delivers the most listeners
at the lowest cost per thousand

WFBR BALTIMORE'S BEST BUY
REPRESENTED BY JOHN BLAIR AND COMPANY

49th and MADISON

SPONSOR invites letters to the editor.
Address 40 E. 49 St., New York 17.

S.O.S.

Our agency has been producing and writing a one-half-hour local live tv program for one of our clients over the past six years. Our general aim was institutional prestige through the presentation of good music. The basic components of our program were a 25-piece orchestra consisting mainly of local symphony members and guest stars.

As I have mentioned above, we have been in production with the present format for six years now, and we are investigating the possibility of complete or partial change for next year. Our client wants to stay with a local live production, striking as close a balance between prestige and mass appeal as possible. For a local show our budget is comparatively liberal.

Our reason for writing you is to ask whether or not you could suggest any informational sources that might be of assistance in making a broad survey of local-live production ideas — either those that have been tried and succeeded or even experimental ideas. We would very greatly appreciate any help you can give us on the subject.

A QUERYING ADMAN

• Readers are invited to give their opinions on this subject. Address letters to 49th & Madison Editor.

FM HASN'T "GONE"

I finally got around to reading the 2 April edition of SPONSOR and find the following reference on page 27: "Most contend that uhf. without help, will go the way of fm."

I don't know what way fm is supposed to have "gone," but I hasten to assure you that fm is in excellent shape. I particularly direct your attention to the highly publicized recent survey by Maxon & Company. There is an awful lot of favorable fm information which has not been widely dispensed. That is one of the reasons for the formation of FM Broadcasters. For example, in our own instance, fm is programed separately so that we can readily trace direct fm results. When we have a mail offer on the air, at

(Please turn to page 15)

SPONSOR

KPOA LEADS AGAIN IN HAWAII

KPOA

and by a greater margin
than ever!

THE PULSE OF HONOLULU—OAHU ISLAND,
Hawaii's latest independent audit of listenership,
analyzed Island Radio Listening, 6 A.M. to midnight,
7 days a week (Spring '56)—a total of

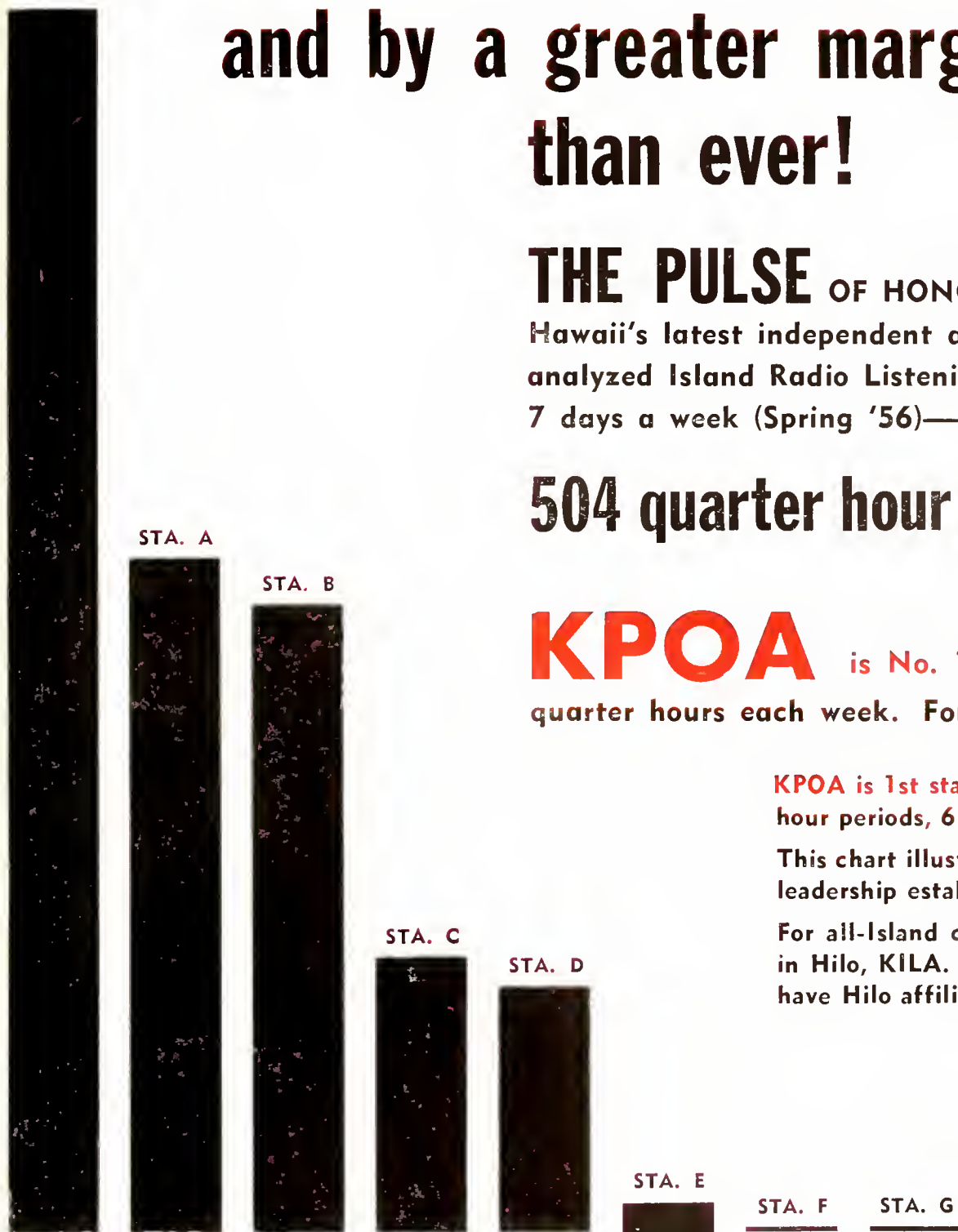
504 quarter hour periods.

KPOA is No. 1 Station in 202 out of 504
quarter hours each week. For example,

KPOA is 1st station in 15 of 16 quarter
hour periods, 6 a.m. to 10 a.m., Mon. thru Fri.

This chart illustrates the exact ratio of listener
leadership established by all 8 stations.

For all-Island coverage, KPOA has a sister station
in Hilo, KILA. Stations A and B do not
have Hilo affiliates.

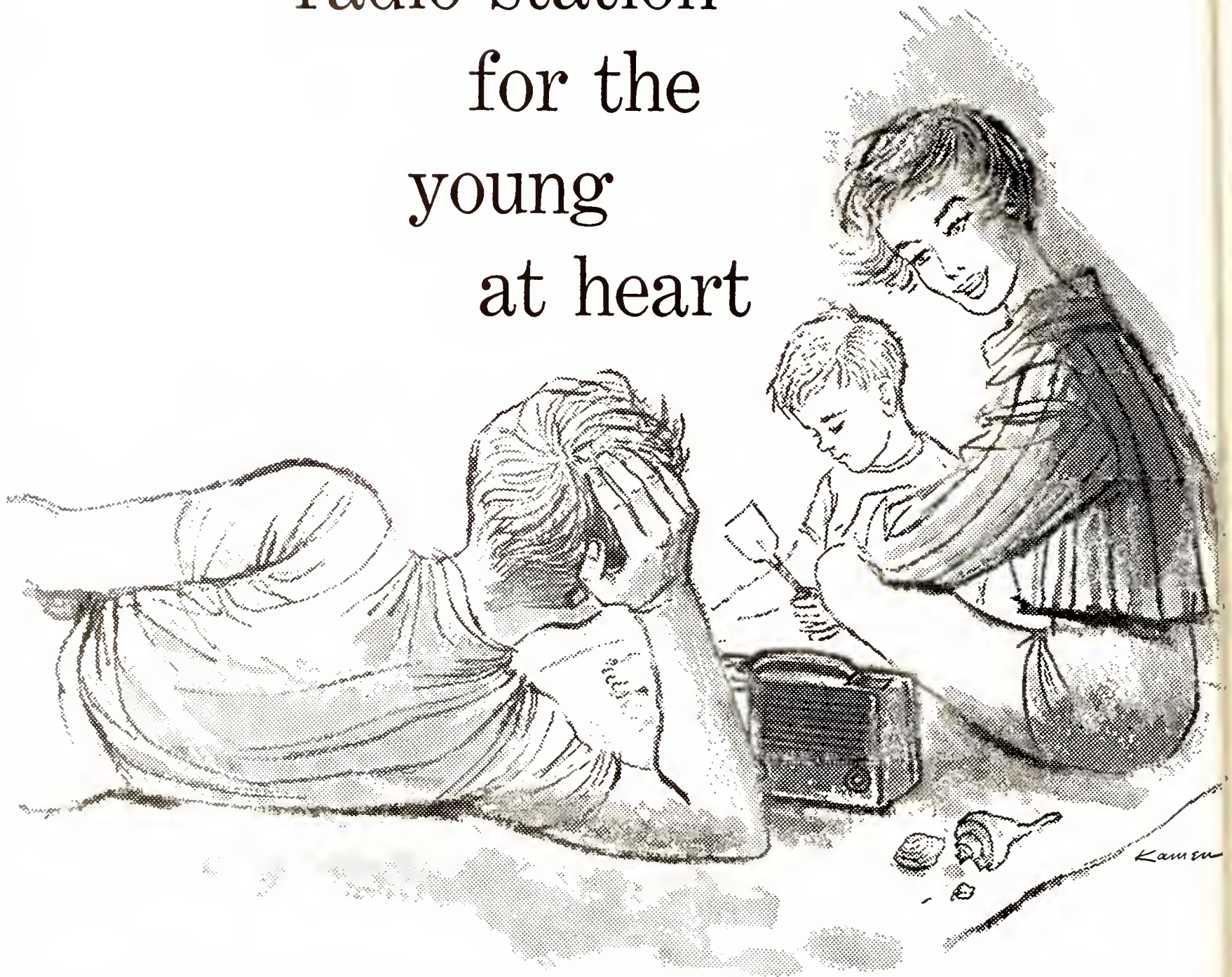


RADIO HAWAII

KPOA

THE B/G STATION

the
radio station
for the
young
at heart



KLAVAN & FINCH • JERRY MARSHALL • HAL MOORE • BILL HARRINGTON • WILLIAM B. WILLIAMS • ROY ROSS • DICK SHEPARD • LONNY STARR
ART FORD • JACK LAZARE • BOB HOWARD • HENRY WALDEN • JOHN DALE

WNEW

Enjoyable music... complete news and weather... 24 hours a day

1130 on your radio dial

*One of a series of advertisements appearing in the
NEW YORK DAILY NEWS and the JOURNAL-AMERICAN
... to attract more and more listeners to the most
popular radio station in the world's greatest market.
Represented by SIMMONS ASSOCIATES, INCORPORATED.*

IN
PHILADELPHIA
FOR THE
8TH
CONSECUTIVE
MONTH ON
WIBG
PULSE

RATES HIM
NO. **1**



Doug Arthur's

DANCELAND

OVER **3½ HOURS**
DAILY

pennsylvania's most
powerful independent

WIBG

990 | 10,000 WATTS

Phila. 2, Pa. • RI 6-2300

Nat'l Representatives — Radio Representatives, Inc.

49TH & MADISON
(Continued from page 12)

least half of our response is from the fm audience. . . .

EDWARD A. WHEELER
President, *WEAW*
Evanston, Ill.

ROLE OF ADVERTISING

I have now returned to Paris and wish to tell you . . . I was appreciative of the interest shown (while I was in the United States) with regard to French advertising problems. It is always a great pleasure for me to observe the realism and the optimism of your businessmen.

Is not the role of advertising throughout the world that of causing this optimism to be shared without losing sight of the reality of things?

R. PAUL DE LOBEL
EDIP
Paris, France

WHERE'S UHF IN ARF COUNT?

I have read, with interest, your editorial comment on the reprint of the 30 April issue on the ARF tv set count. I would like to add one other point relative to your comments and that is that I see nowhere in this set count where uhf set circulation has been even given the honor of consideration.

NORWOOD J. PATTERSON
General Manager
KSAN, am and tv
San Francisco, Cal.

• The ARF tv set count totals were inclusive of data on uhf stations. However, if additional information is desired, questions may be directed to the Foundation at 11 West 42nd Street, New York City.

TO SELL IDEAS

I was very much interested in the article, "Does your company sell ideas as well as this union?" in your 2 April issue.

As consultants to management on Employee, Labor and Community relations, I would say it's a good question, the answer to which is most apt to be, "No." There is little doubt that the unions have done a superior job.

Some of our clients are using the medium in an interesting way, but there are hundreds of companies who should be using it and are not.

H. E. RINGGOLD
Fred Rudge, Inc.
New Canaan, Conn.

• Many SPONSOR readers will be glad to know the present whereabouts of Hanque Ringgold, veteran radio rep.

(Please turn to page 37)

**SALES
WINNER
in
BATON ROUGE!**

"Champ" Tells 'em
and the
"Champ" Sells 'em!



No more potent salesman in the Baton Rouge trade area than WAFB-TV . . . "The Champ" when it comes to Rating, and "The Champ" when it comes to merchandising.

WAFB-TV's rating leadership is nearly 5-to-1. WAFB-TV's merchandising leadership is unsurpassed. For example:

ROUND 1

First place winner in "Lucy Show" competition with a double first prize for special merchandising job.

ROUND 2

First place in Screen Gems, Inc. contest on program promotion.

ROUND 3

Finished in "top four" in promotion contest sponsored by "Frank Leahy and His Football Forecasts."

ROUND 4

WAFB-TV's only entry was second place winner in 1956 Billboard promotion contest for "network programs."

WAFB-TV CHANNEL 28
Affiliated with
WAFB AM-FM
CBS-ABC 200,000 WATTS

Reps: Call Adam Young, National or Clarke Brown in South and Southwest

second thoughts

Herewith some random thoughts on being second in average daytime audience in Minneapolis-St. Paul.

- Feels good. Much better than 4 months ago, before Mid-Continent took over with new music, ideas, news.
- WDGY has momentum. New Hooper shows gain again—to 19.1% all-day average.*
- Notice wider audience gap between WDGY and Nos. 3, 4 and 5. Ahead of #3 by 67%; ahead of #4 by 154%; ahead of #5 by 169%.
- Nielsen improving, too. Up 93% daytime since last time.**
- Buyers are buying, getting results, too.

Steve Labunski, WDGY GM, can give you a lot to think about. So can an Avery-Knodel fellow.

*April-May, 1956, 7 a.m.-6 p.m., Mon.-Sat.

**Jan.-March, 1956, 6 a.m.-6 p.m., Mon.-Fri.



WDGY

Minneapolis-St. Paul

50,000 watts—and almost perfect-circle daytime coverage



MID-CONTINENT BROADCASTING COMPANY

"The Storz Stations"—President: Todd Storz

WDGY, Minneapolis-St. Paul
Represented by
Avery-Knodel, Inc.

KOWH, Omaha
Represented by
H-R Reps, Inc.

WHB, Kansas City
Represented by
John Blair & Co.

WTIX, New Orleans
Represented by
Adam J. Young, Jr.

WQAM,* Miami
Represented by
John Blair & Co.

*Transfer Subject to FCC Approval

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start duration
Allstate Insurance, Chi	Christiansen, Chi	ABC	Bill Stern; M-F 6:35-6:45 pm; 28 May
American Oil, NY	Joseph Katz, NY	NBC 190	Monitor; partics; 7 July; 26 wks
Amuno Prod, Chi	BBDO, Chi	CBS 203	Godfrey Time; M 10-10:15 am alt wks; 2 July; 52 wks
Billy Graham Evangelistic Assoc, Mnpls	Bennett, Chi	MBS	Billy Graham; Su 8-8:30 pm; 17 June; 52 wks
Thun King, Duluth	JWT, Chi	CBS 203	Godfrey Time; alt F 10:45-11 am; alt Tu 10-10:15 am; 6 July; 52 wks
Columbia Pics, NY	Donahue & Coe, NY	CBS	Edgar Bergen; Su 7:05-8 pm; 24 June-14 July: Bing Crosby; 5 5-min segs; M-F 7:30-7:45 pm; sts 25 June: Amos 'n' Andy; 7:05-7:30 pm; 6 5-min segs; sts 26 June: Jack Carson; 8-8:30 pm; 4 5-min segs; sts 27 June: Galen Drake; Sa 10:05-10:55 pm; 30 June only: Juke Box Jury; Sat 7:05-8 pm; 3 5-min segs; sts 30 June: Mitch Miller; Su 9:05-9:55 pm; 1 July only; Robt. Q. Lewis; Sa 11:05-12n; 2 5-min segs; total 25 5-min segs
Crackett, Cinn, for Twinkle	Ralph H. Jones, Cinn	ABC	Breakfast Club; W 9:35-9:40 am; Th 9:55-10 am; F 9:30-9:35 am; 6 June
Manhattan Soap, NY	Scheideler & Beck, NY	NBC 190	Weekday; 1 min partics, 10 per wk; 18 June; 13 wks
Mutual Benefit Health & Accident, Omaha	Bozell & Jacobs, Omaha	NBC 190	On the Line With Considine; Su 6:15-6:30 pm; 29 July; 52 wks
Norwich Pharmacal, Norwich, NY	B&B, NY	CBS 203	Godfrey Time; Tu 10:45-11 am & ev 4th F 11:15-11:30 am; 3 July; 52 wks
Phillips Pkng; Cambridge, Md	Mkting Adv Assoc, Phila	CBS 57	Wendy Warren; T-W-Th 2:10-12:15 pm; 29 May; 26 wks
Tips, Long Island City	Gumbinner, NY	NBC 190	Weekday; partics; 4 Sept; 13 wks
J. Reynolds, Winston-Salem	Esty, NY	NBC 190	Monitor; 50 6-sec anncts; 30 June; 52 wks
Standard Brands, NY	Bates, NY	CBS 203	Godfrey Time; Tu 10:45-11 am; & ev 4th F; 5 June; 52 wks
Wiff, Chi	Mc-E, Chi	CBS 203	House Party; W 3:15-3:30 pm; 6 June; 52 wks
20th Century Fox, NY	Chas. Schlaifer, NY	NBC 190	Monitor; 20 30-sec partics; 30 June; 4 wks



Ed Aaronoff (3)



Barrett Brady (4)



John J. Burke (3)



Joseph R. Cox (3)

Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Spel Casting, Pasadena	R. H. Alber, LA	ABC	Old Fashioned Revival Hr; Su 4-5 pm; 52 wks
Ver Bros, NY, Lipton	Y&R, NY	CBS 160	Talent Scouts; alt M 8:30-9 pm; 2 July; 52 wks
Iner Prods, Jackson, Miss, for Perma			
Starch	Best, Chi	ABC	Breakfast Club; Th 9:50-9:55 am; 31 May
bst, Chi	Burnett, Chi	ABC	Blue Ribbon Bouts; W 10:05-finish
J. Reynolds, Winston-Salem	Esty, NY	NBC 100	Grand Ole Opry; Sa 10:30-11 pm; 30 June; 52 wks
ndura, Phila	Hicks & Greist, NY	ABC	Breakfast Club; T-Th 9:40-9:45 am
ep Eze, Long Beach, Cal	M. B. Scott, West Hywd	CBS 54	Helen Trent: M&W 12:30-12:45 pm; 1/2 spon alt wks; Road of Life; Th 1-1:15 pm; 1/2 spon alt wks; Young Dr. Malone; Tu & F 1:30-1:45 pm; alt wks; 16 July; 52 wks
ni, Chi	North, Chi	CBS 203	Talent Scouts; alt M 8:30-9 pm; 25 June; 52 wks

Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Aaronoff	U-I Pics, NY, publicity	MCA-TV, publicity director
man Amis	WOV, NY, deejay	Same, merchandising negro mkt
ard H. Armsby	NBC, NY, am-tv sales development	ABC Radio, NY, mgr sales development
n Bautzer	WLW, Cin, creative director	WBC, Cleveland, sales promotion director
ques Biraben	WINS, NY, sales	WOR, NY, acct exec
nk Browne	Screen Gems, Dallas, sales rep	Same, southern sales super
Buchan	KOA AM-TV, Denver, sales acctng super	Same, tv promotion mgr
n J. Burke	Weed, Chi, acct exec	CBS Radio Spot Sales, Chi, acct exec
chel Cary	KIMA-TV, Yakima, sales mgr	Cascade B'casting, Yakima, gen sales mgr
urge Clare	KMOX, St. Louis, producer	Same, director station operations
ph R. Cox	Albert Frank-Guenther Law, NY, chief timebuyer	CBS Radio Spot Sales, NY, mgr mail order dept
n Crocker	WGBS-TV, Miami, acct exec	WITV, Ft. Lauderdale, sales mgr
hard G. Cruise	CBS Radio Spot Sales, NY, mgr mail order dept	Same, northeast sales development rep
ry Cunningham	NY, stylist	WOV, NY, merchandising negro mkt
liam N. Davidson	WRCA AM-TV, NY, asst gen mgr	WRCA-TV, NY, station mgr
ph Davison	KGMB AM-TV, Honolulu, gen sales mgr	KUTV, Salt Lake-KLIX-TV, Twin Falls, reg sales mgr
llace Dunlap	WTAO, Boston, mgr	Middlesex B'casting, Boston, gen mgr
roll A. Elliott	McCall's Mag, NY, cpy chief	RKO Teleradio, NY, co-director advertising
in Finn	CBS TV, NY, press info	CBS Radio, NY, mgr press info
nie Fox	KMOX, St. Louis, sales service mgr	Same, station coordinator
ert E. Gilbert	WSUN-TV, St Petersburg, program mgr	WCKT, Miami, production mgr
ur Hamilton	WRCA AM-TV, NY, prod-business affairs mgr	WRCA Radio, NY, station mgr
Jenkins	WLIB, NY, program-sales	WOV, NY, merchandising negro mkt
ert S. Jones	CBS Radio, San Fran, acct exec net sales	CBS Radio, NY, acct exec net sales
ley Kaplan	WEIR, Wheeling, commercial mgr	WBMS, Boston, commercial mgr
ph Katz	WWDC AM-FM, Washington, DC, pres	Same, chrm board
liam B. Maillefert	Petry, NY, NY rad sales mgr	Same, vp-gen mgr rad
old F. Mathews	WDSU Radio, New Orleans, sales mgr	Same, mgr
ene McCarthy	CBS Radio, NY, sales	NBC Radio, NY, sales
ert R. Nelson	WPFH-TV, Wilmington, stn mgr	WARD-TV, Johnstown, Pa, exec vp
O'Grady	Young TV, NY, acct exec	Same, asst sales mgr
de "Pat" Patterson	WDGY, Minnpls, sales	KSTP, Minnpls, tv sales
rd Pearson	Pearson & Luce Prod, LA, producer-owner	Lloyd Pearson, NY, pres
les M. Pickering	Chambers & Wiswell, Boston, acct exec	WBZ-TV, Boston, acct exec



Carroll Elliott (3)



W. B. Maillefert (3)

3. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Robert I. Price	KCBS, San Fran	CBS Radio, San Fran, net sales
Frank G. Ralston	ABC TV, LA, asst coordinator ABC-Disney	Same, western division film dept director
William B. Reed	WKNB Radio, Hartford, ann-cr-deejay	WKNB-TV, Hartford, sales
Joe Roddy, Jr.	KELP, El Paso, mgr	Same, also: KILT-TV, El Paso, mgr
John Rossiter	KBMT, Beaumont, Tex, vp	Screen Gems, Boston, New England sales rep
Arnold Roston	RKO Teleradio, NY, art director	Same, co-director advertising
William H. Ryan	WXIX, Milwaukee, promotion-publicity mgr	KPIX, San Fran, promotion mgr
Phil Sanford	WGRO, Bay City, Mich, program director	WNEM-TV, Bay City, Mich, local sales mgr
Sandy Sanford	Wilding Pictures, NY, acct exec	Screen Gems, NY, sales rep
John E. Scanlan	Keystone B'casting, NY, research director	NBC Spot Sales, NY, am-tv research super
Joseph L. Scanlan	KCCC, Sacramento, sales	H-R Reps, San Fran, radio sales
Marvin Schlaffer	Emil Mogul, NY, film buyer-comm'l-program prod	NTA, NY, sales service coordinator
Marvin L. Shapiro	CBS TV Spot Sales, Chi, acct exec	WCAU-TV, Phila, nat'l sales mgr
John B. Soell	WISN-TV, Milwaukee, director	WISN Radio, Milwaukee, acting mgr
Melvin Spiegel	CBS Radio, NY, press information	Same, mgr special projects
Ben Strouse	WWDC AM-FM, ashington, DC, exec vp	Same, pres
George A. Stevens	Petry, Chi, tv sales	Avery-Knodel, Dallas office, mgr
Robert H. Van Roo	WXIX, Milwaukee, asst promotion mgr	Same, promotion-publicity mgr
Morton J. Wagner	WMTV, Madison, Wisc, vp-stn mgr	WAKE, Atlanta, vp-gen mgr & mgr east division Bail group
E. Gordon Walls	WCAU-TV, Phila, sales	Same, reg sales mgr
William H. Whitaker	WPTZ, Phila, programing	WIP, Phila, sales

Charles M. Pickering (3)



Rex Potter (4)



Frank G. Ralston (3)



Marvin L. Shapiro (3)



4. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harold C. Altura	Time, NY	Brisacher, Wheeler, NY, acct exec
Burt S. Avedon	K&E, San Fran acct exec	K&E, Mexico, vp-mngn director
Michael Ben-Dror	Revlon, NY, brand mgr	Ogilvy, Benson & Mather, NY, acct exec
Barrett Brady	K&E, NY, vp creative services	Same, also director
G. Norman Burk	G. Norman Burk, Pitts, owner	W. S. Walker, Pitts, vp
Robert Cole	K&E, NY, vp	Same, director international operations
W. Arthur Cullman	Ohio State Univ, assoc professor adv	Publicidad Badillo, San Juan, director
F. Eugene Davis	Proctor Electric, Phila, marketing	Ayer, Phila, plans-merchandising
Lawrence J. Egan	Grey, NY, acct exec	Anderson & Cairns, NY, acct exec
Alexander Frances	Mumm, Mullan & Nichols, NY, acct exec	Same, in cgh NY office
Edward B. Gellert	Vick Chemical, NY, product mgnt	Compton, NY, acct exec
Bruce Hamilton	U. S. Tobacco, NY asst adv mgr	Kudner, NY
Jack Holtsberg	Macy's, NY, senior asst buyer	Grey, asst acct exec
Robert Howell	Biow, La	Compton, LA, acct contact
Ken Kearns	Biow, NY, timebuyer	Grey, NY, timebuyer
Herbert E. Moore	Spirella, Niagara Falls, reg sales mgr	Comstock & Co, Buffalo, media-research director
Tim Morrow	Tim Morrow Adv, Chi, owner	Henri, Hurst & McDonald, Chi, vp
Ralph W. Peck	Cockfield Brown, Toronto, acct exec	BBDO, Toronto, acct exec
Rex Potter	Gulf Brewing, Houston, adv director	Glenn Adv, Houston, gen mgr
Thomas Wright Richey	Y&R, NY, acct exec	Robert W. Orr, NY, vp-acct exec
H. M. Robinson	Armour, Chi, adv mgr soap-package division	Lowe Runkle, Oklahoma City, Creative director
Peter M. Stewart	Y&R, Detroit, senior acct exec	K&E, NY, vp-acct exec
Elbridge "Pete" Teel, Jr.	McCarty Co, La, acct exec	Carvel Nelson & Powell, Portland, Ore, acct exec
Ken D. Thompson	Kopmeyer, Louisville, writer-producer am-tv	Same, am-tv director
Phillip L. Tomalin	Biow, NY, mgr am-tv dept	Ogilvy, Benson & Mather, NY, assoc director am-tv
Dik Warren Twedt	NLB, Chi, research super	K&E, Chi, research director
C. Maxwell Ule	K&E, NY, vp-research director	Same, senior vp-marketing
Pedro Valderrama	JWT, Mexico, asst mgr-senior acct exec	K&E, Mexico, asst mgr-senior acct exec

5. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
James A. Barnett	Lever Bros, NY, vp-consumer relation	Rexall Drug, LA, vp
Charles A. Burton	Sylvania, Salem, Mass, gen sales mgr lighting	Sylvania, Chi, vp regional sales
Michael McCabe	Hoffman Beverages, Chi, vp sales-mktg	Pabst, Chi, mgr grocery division
Robert D. Thomas	Firestone, Akron, central division sales mgr	Same, mgr tire sales
Irwin A. Zuckerman	Hudson Pulp & Paper, NY, vp consumer products	Same, vp sales

Peter M. Stewart (4)



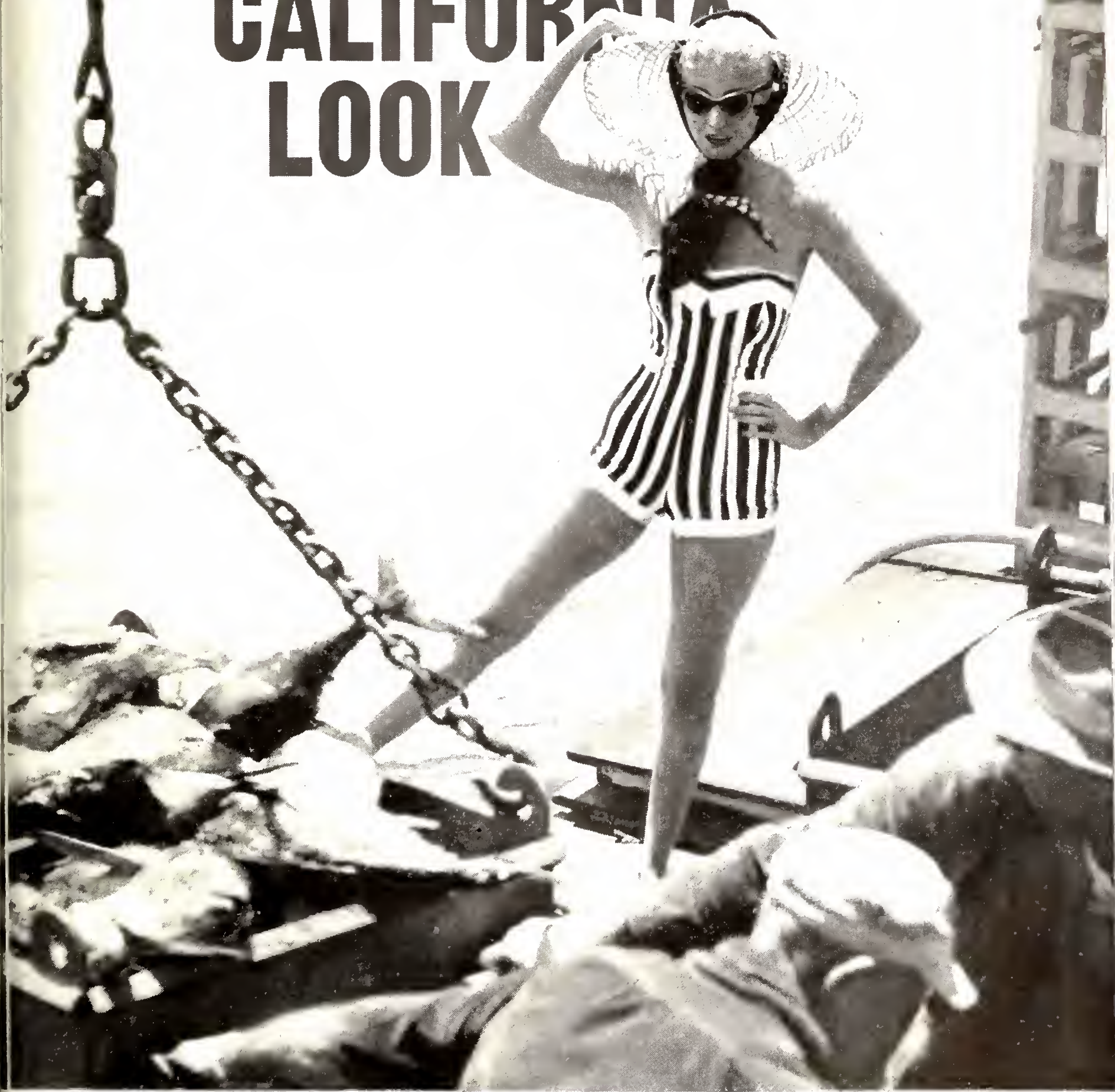
6. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Anderson, Clayton, Dallas	Mrs. Tucker's Shortening	Bryan Houston, NY
Armstrong Rubber, West Haven, Conn.	all products	L&N, NY
Bond Stores	Eastern area am-tv	Joseph Katz, NY
Bond Stores	West Coast am-tv	Compton, LA
Benrus Watch, NY	watches	L&N, NY
Daystrom Furniture, Olean, NY	furniture	BBDO, Buffalo
Englander, Chi	mattresses	North, Chi
General Mills, Mpls	Sugar Jets	Tatham-Laird, Chi
General Mills, Mpls	O-Cell-O	DFS, NY
General Mills, Mpls	Softasilk cake flour	BBDO, NY
Lambert-Hudnut, NY	Sportsman toiletries	NCK, NY
Liggett & Myers, NY	Chesterfield & inst	Mc-E, NY
Maier Brewing, LA	beer	Anderson-McConnell, Hywd
Mother's Cake & Cookie, Oakland	cookies	Guild, Bascom & Bonfigli, San Fran
Otoe Foods, Nebraska City	Morton House Brand	Buchanan-Thomas, Omaha
Rexall Drug, Canada	all prods Canada	BBDO, Toronto
Ringling Bros-Barnum & Bailey, NY	circus	FCB, NY
Toni, Chi	Adorn hair prods	North, Chi
Wilshire Club, La	soft drinks	Edwards Agency, LA

Ben Strouse (3)



THE SOUTHERN CALIFORNIA LOOK



Its bold new "trail-blazer" stripes flashing across a strapless Lastex swimsuit from the new Cole of California collection.

It's tons of tuna heading for the canneries of Metropolitan Los Angeles—the nation's seafood canning capital.

It's millions of lasting impressions—made on big-earning, big-spending Southern Californians by advertisers who use

KRCA·4...SOLD BY  SPOT SALES...  LEADERSHIP STATION IN LOS ANGELES

53.5%
AUDIENCE
SHARE*

MONDAY thru FRIDAY



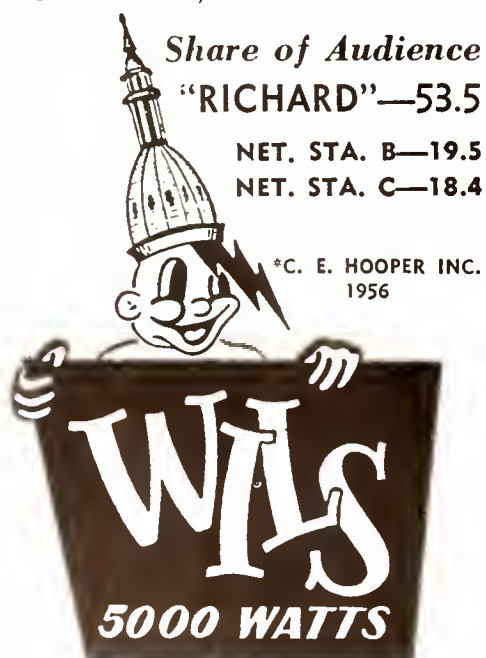
ON THE AIR 6 YEARS

**"STRICTLY
RICHARD"** from

with **DICK FRENCH**

10 AM — 1:15 PM
MONDAY - SATURDAY

NON-REQUEST SHOW
STANDARD, PROVEN MUSIC



LANSING, MICHIGAN
MUSIC • NEWS • SPORTS
CALL
VENARD • RINTOUL • McCONNELL, INC.

Share of Audience
"RICHARD"—53.5

NET. STA. B—19.5

NET. STA. C—18.4

*C. E. HOOPER INC.
1956



Mr. Sponsor

Donald S. Frost

V.p. in charge of advertising
Bristol-Myers, New York

In the past two or three years, Bristol-Myers has relied increasingly on tv to sell its dozens of drug products. This year, slightly over half of a total ad budget well in excess of \$10 million will be in tv—12% in radio, the remainder in print.

"We've been very successful with many brands," says Don Frost, Bristol-Myers v.p. in charge of advertising, "But particularly with Bufferin and Ban, both of which have been on *Godfrey*, daytime."

Show responsibility is divided among B-M's three agencies, with Y&R supervising *Hitchcock Presents* and Godfrey participations. BBDO rides herd on the new CBS TV package in which B-M will participate in fall, *Playhouse 90*, while DCSS handles many of the daytime program and participations the drug giant sponsors.

"We like to work with three agencies, especially on an account of this size," Frost told SPONSOR. "It enriches the points of view contributed to our advertising."

Agency-client relations, Frost feels, are currently in a potential state of flux. "This is a time for all advertisers to carefully examine their agency's service as they have not had the opportunity to analyze it for some time. No one should rush off and attempt to change the system of compensations now in practice just because it's possible to do so. The industry does require a certain uniformity and stability. But maintaining status quo for its own sake is a mistake, too. It just seems that agencies and advertisers should work together in a review of the services rendered; and regardless of the effect upon compensations from such a review, clients will certainly be in a position to appreciate more fully the important contributions their agency makes."

He added that in tv this contribution changes from one show to the other. In the case of *Hitchcock Presents*, for instance, Y&R uncovered the package, presented it to the client and helped develop the unusual introduction to the commercials that Hitchcock himself suggested.

A Westport, Conn., commuter, Frost views the summer weather with a certain "golf gleam" in his eyes. "That is, when I can get out of repairing things around the house," he adds. "And with two youngsters around, there's always something to fix." ★★★

when it comes to numbers...

WRGB is still the leader in rich Northeastern New York and Western New England with a population of 2,152,300. Nearly half a million television families with an effective buying income of \$3,285,604,000 now receive the services of WRGB.

WRGB continues to dominate this wealthy 30-county, 5-state market with the only VHF signal in the area.

Contact your nearest NBC Spot Sales representative today for the full story on the profitable WRGB market.

WRGB

SCHENECTADY...ALBANY...TROY

IS SOLD BY



SPOT SALES



Farm Homes in the Del.-Md. "Broiler Belt" Have Extra Buying Power

•\$15,000 income per farm
family indicated in
Sussex County

The Only Sure Way to Reach and Sell Them is WJWL

Georgetown, Del.
1000 watts 900 kc

- The Only interference-free coverage in the area
- The Only daily advertising medium in the area
- The Only top-interest farm home programming in the area

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office: 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

SPONSOR BACKSTAGE



by Joe Csida

Record services: Is there virtue in volume?

Last time out on the music programming theme we presented a forceful letter from Jack Ellsworth, program director of Suffolk Broadcasting Corp. Jack gave a number of reasons for his own belief that most radio music programming was pretty shabby and dull, and among other points, extolled the utilization of record packages (formerly known as albums) as a means of achieving the kind of music shows, which would win and hold maximum audiences. Before and immediately after Jack's letter, a number of readers wrote, some agreeing with Jack's position, and some strongly dissenting. Among the dissenters, whom we this week give more or less equal time, was Jerry Wax, program director of WALL, Middletown, New York.

The most pertinent portions of Jerry's letter say:

"No alert radio station would argue with Mr. Ellsworth's plea for original and varied programming of recorded music, but the logical conclusion to be drawn from his high standards of programming is certainly not to subscribe to record company 'packages.' How can a station possibly exercise originality and variety in programming if it does not have access to every new record that is made?

"WALL's experience with packaged record services is that we receive only what the record companies or distributors want us to plug and we have had to reject fully 2/3 of the packages if we want to use our own program judgment. On this basis we find it more economical to buy the records we want, rather than to subscribe to a lot of stuff we don't want in our library.

"On the other hand, we welcome the entire output of all record companies—free. If, in our d. j. editorial judgment, one record in four is found playable, the record company is well compensated for its cost. There is also the point that there are so many record companies in existence at this time that I would hate to be on the board of directors that chooses the companies to be paid and those that aren't, since the line would have to be drawn somewhere. It would seem to me that for the amount of money these different record companies spend on radio to sell their product, they are very well compensated by a free record service, judging from the national sales figures on recordings."

In the past several months, I have been carefully investigating the record company side of this whole question. Here

(Please turn to page 68)



SAN FRANCISCO

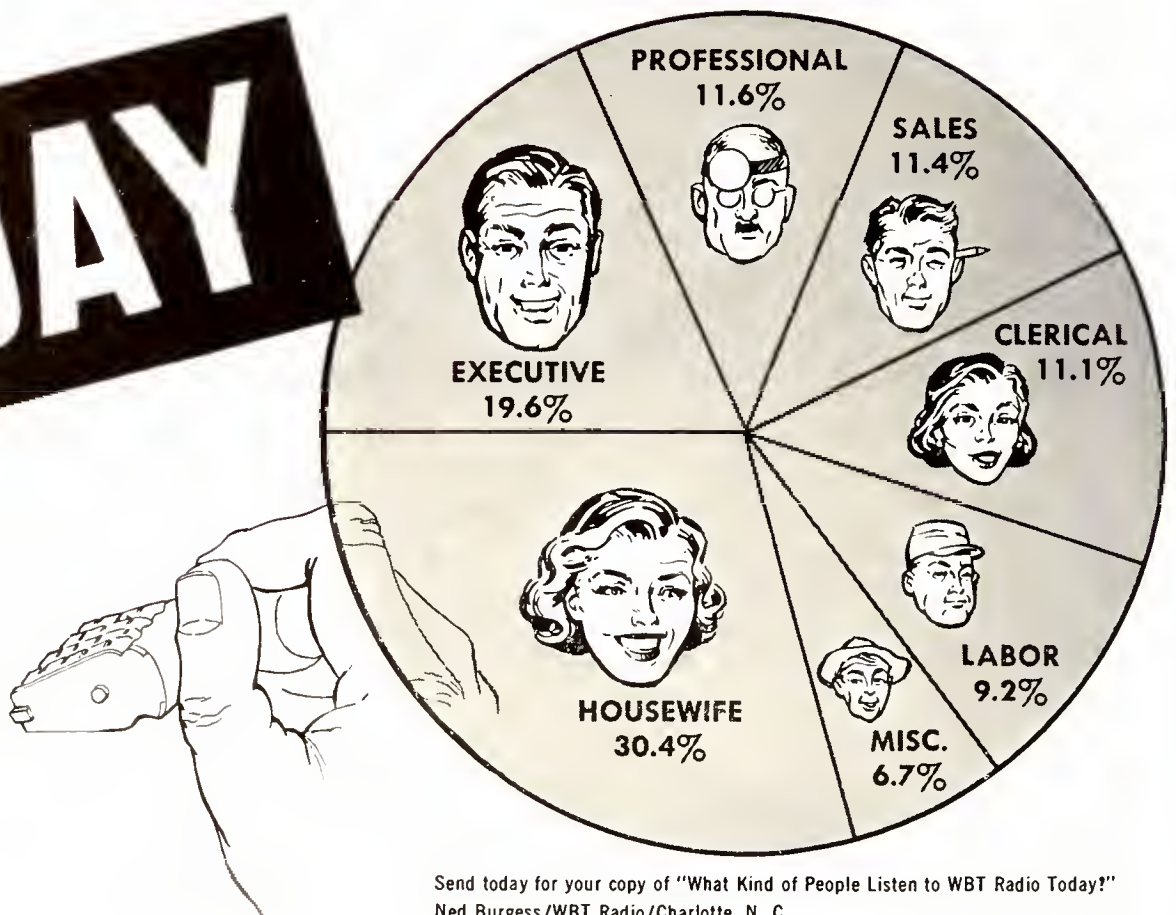
Jepco grows West... New key offices in the heart of San Francisco's and Los Angeles' bustling agency centers enable Jepco and its radio and television clients to deliver "ideal rep" service in the great West. Today Jepco has 7 offices spanning the nation with offices located in New York, Chicago, Atlanta, Dallas, Minneapolis in addition to the West Coast offices. B. P. "Timothy" heads the San Francisco office at 58 Sutter Street (Douglas 2-7159) with Sue Masterson assisting. David Cassidy is the Los Angeles manager at 3242 W. 8th Street (Dunkirk 5-5084) assisted by Ann Hofman. **John E. Pearson Company**



WHAT KIND OF PEOPLE LISTEN TO WBT RADIO

TODAY

JUN 25 1956



Send today for your copy of "What Kind of People Listen to WBT Radio Today?"
Ned Burgess/WBT Radio/Charlotte, N. C.

Quality programming attracts quality audiences. Proof? 61.6% of respondents to a recent WBT mail offer were purchase-powerful professional people, business executives and housewives.

Another 22.5% were white-collar sales and clerical personnel. Government employees, laborers, small business operators and others comprised the remaining 15.9%.

No other Charlotte radio station can give you the quantity *plus* quality that WBT Radio offers!

Capture the attention of this audience for your product!

See CBS Radio Spot Sales or WBT, Charlotte, N.C. for availabilities.



CHARLOTTE, N. C.—50,000 WATT COLOSSUS OF THE CAROLINAS
JEFFERSON STANDARD BROADCASTING COMPANY



Lever House windows set the Pepsodent yellow theme concurrent with air jingle campaign during spring. Along New York's Park

Ave. passersby saw giant 6-ft. Pepsodent tube with plastic toothpaste winding toward 8-ft. brush. Package, tube designs are new

Where Pepsodent went with radio: straight into the U.S. folklore

Huge \$2.5 million radio drive leads to much conversation, more sales

Lever Bros. has passed the nine-month mark in its reminders to people that they'll wonder where the yellow went when they brush their teeth with Pepsodent. But regardless of where the yellow went, Pepsodent Division executives know for a fact it's real gone.

They feel the same way about the advertising campaign and about radio, the workhorse of that campaign.

Spot radio, at saturation frequencies, is getting an estimated \$2.5 million—about 63%—of the \$4 million ad budget for 1956. Tv gets perhaps \$1.1 million, some 27%, while print has been allotted \$400,000 or 10%

Lever launched its "yellow" advertising last October, finalizing at the same time its plans for a record-setting spot radio budget. SPONSOR, in reporting on both events, queried in the 26 December 1955 issue: "Will Pepsodent be spot radio's biggest 1956 client?" At this point, according to a consensus of station representatives, the answer is an unequivocal "yes."

Radio was chosen to do a very specific job in a tailor-made way.

Its over-all work assignment was to reach three out of every four housewives with an original and catchy jingle which associated Pepsodent with clean teeth rather than with therapy.

The tailor-made way of using radio included:

- Minutes, 20's and 10's in the top 50 markets for 52 weeks of the year.
- Stress on early-morning time, where about 90% of the announcements are slotted.
- Saturation frequencies, with an average of 100 announcements weekly.
- A concentration on Mondays through Fridays, with some commercials aired on Saturday and Sunday.

The copy content and buying concept were tested last October, November and December in two ways. Lever planted the new Pepsodent jingle in its network radio and tv programs to

determine consumer receptivity to the copy. Then it launched an intensive saturation spot drive in Los Angeles to check on its timebuying technique.

By the beginning of this year, Lever and Foote, Cone & Belding knew the formula worked. In January, Lever launched its blueprint campaign when the full-scale jingle drive went on the air nationally.

This was the first big step down the advertising trail which has put Pepsodent's "yellow" into the American folklore in record time. Seldom has an advertising campaign resulted in so much word-of-mouth, printed column,

cartoon and on-the-air publicity so fast.

As a Lever executive puts it, "We've put everything behind the campaign to make it pay off, and it has. Now that we know we have a winning horse, we're going to continue to put everything behind the winner to keep it out in front."

Awareness comes in many forms, and finds expression in many ways. This radio-induced awareness of the Pepsodent paste and of its stress on vanity rather than medication leads to Lever's end goal. That's impact where it counts: at the cash register.

Lever's hopes and aspirations for its

jingle, and for its saturation radio, have been realized.

Here's what R. P. Breckenridge, Pepsodent brand advertising manager, has to say about it:

"The more that listeners can identify with the product, the more they'll be likely to use it. We have top-notch identification, and this is reflected in our sales figures."

Lever is probably most interested in awareness because of the amount of impulse buying in the dentifrice field. Breckenridge estimates as much as 75% of all tooth pastes or powders are bought on impulse by the housewife as she shops around food stores or drug stores. The tuneful reminder of Pepsodent's yellow theme focuses her mind on the product name as she glances at a store display. The product name clicks in her mind, and she drops a tube of Pepsodent into her shopping cart.

Pepsodent executives know full well there is awareness of the radio campaign, the theme and the product. They know awareness is constant and consistent—and high. They've learned this from fan mail, comments from listeners (and viewers), reactions from distributors and dealers. Most important, they see awareness reflected in increased sales figures and share-of-market figures.

Los Angeles, alone, is reported to have delivered a 25% greater market share to Pepsodent last winter after only the first month of saturation radio. Radio Advertising Bureau also has some awareness figures. RAB spent an estimated \$8-\$10,000 to conduct a research project along these lines. It wanted to measure awareness, and the carryover of the radio commercials.

The complete figures are being readied for release, and they are expected to reflect the same results as did a brief preliminary report. RAB states that after eight weeks of the radio campaign in tv markets, 34.2% of the consumers and 49.4% of the dealers knew of the yellow jingle as a result of radio, alone. These figures were revealed in RAB presentation at NARTB Convention (See "NARTB Convention highlights" SPONSOR, 30 April).

The "yellow" copy theme plus the catchy musical jingle plus saturation radio have combined to catch the con-
(Please turn to page 83)

Lever's blueprint for 'yellow'

Budget

Pepsodent is the biggest spot radio spender thus far this year, and it looks as though it will keep the title. Lever is spending \$2.5 million of its \$4 million 1956 budget on spot radio to pique curiosity of listeners as to where the yellow went. Spot tv's share is \$1.1 million; print, about \$400,000.

Scope

National buying pattern provides for a saturation rate with minimum of 100 announcements weekly in 50 markets. Stress is on early-morning time with 20's, 30's and 60's directed toward the housewife. Jingle is aimed at increasing awareness, then sales because 75% of buying is done on impulse.

Merchandising

Radio's 'yellow' jingle campaign has been merchandised all down the Lever line: (1) in pre-campaign promotions for every food and drug store dealer; (2) with station people; (3) in point-of-sale material; (4) to consumers as tv and print pick up and visualize yellow theme and jingle.

Results

Biggest gains are seen in increased over-all sales and share-of-market figures. Jingle has created unique awareness equalled by 'only 1 in 1,000 tries.' Mass media have picked up theme for non-commercial treatment. As the nation hums the yellow jingle, it's carried straight into American folklore.



Big sing: Big 5 disk jockeys from KEX, Portland, Ore., premiered yellow commercial there as "Variations on theme" by Lever Bros. in Dento rhythm. Result: Many repeat bookings

NOBODY BUT NOBODY MISSED CHANCE TO KID YELLOW

New York Post
May 9, 1956
(Radio-Television Page)

Channel Chuckles



You'll wonder where the yellow went . . .

Indicated cartoon: Teevy, carried by more than 70 papers, showed small lad prusing yellow theme in music recital

Tv comics had a field day. Quipped Red Skelton: "I started to get into the cab but it was gone. I wondered where the yellow went"



'I Wonder Where the Fellow Went?'

Los Angeles Times

FRIDAY MORNING, MAY 18, 1956

Politics, too: Newspaper cartoonists couldn't resist take-offs. Here Miss Democracy wonders where her farm-vote went

Plenty of preparation went into "leg fantasy"

1. Dummies were used first for positioning and trial run. Client spent \$400 prior to shooting to test vapors for "clouds"



2. Live models had to maintain position like below for 2½ hours, were eased by 50 cushions and double SAG scale payments



3. Hal Gerson (hands raised) was Transfilm director assisting Mike Levin on job of positioning 28 legs for six-hour filming



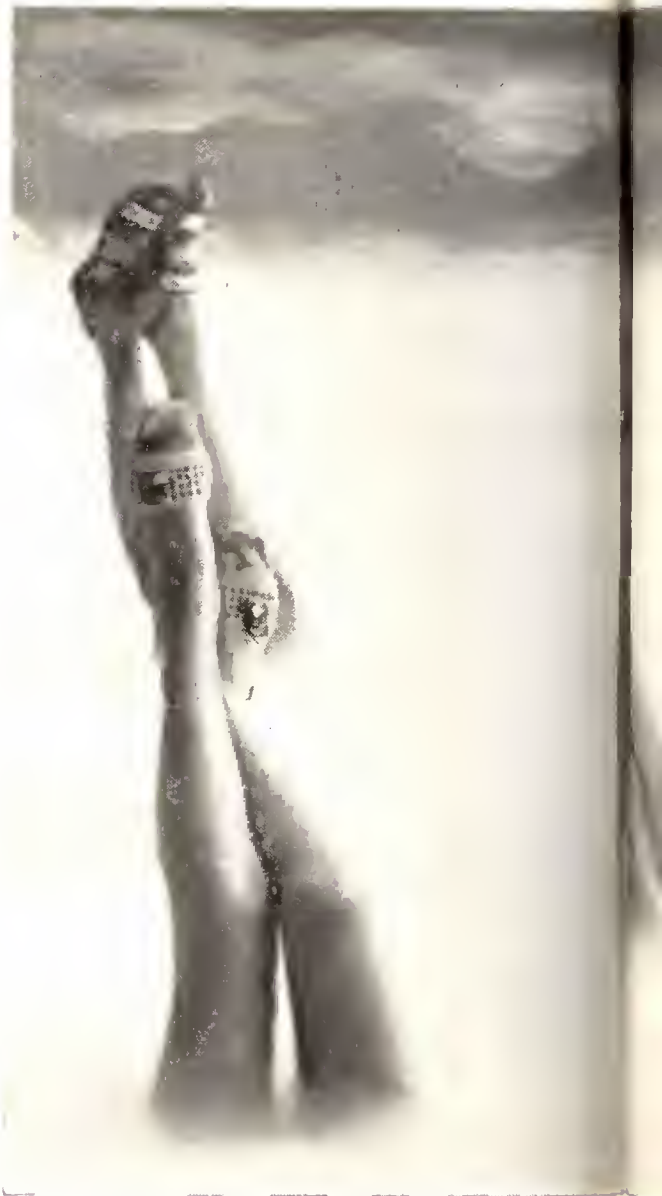
U. S. Rubber spent 10% of

"How ya gwine ta keep 'em down on the farm after they've seen Paree?"

Or—how do you make sure the viewer of one of NBC's *Sunday Spectaculars* stays tuned for the commercials, drenched as he is in the names, costuming and production of a 90-minute tv show?

Spectacular costs come high—in this case almost \$1,000 per commercial second—and the pressure is even greater than usual to make sure that the commercial makes every second pay. Cer-

4. Final 23-second "leg fantasy" inserted into mated cartoon sell, looked like picture be



Commercial is spectacular too

Low costs on commercial production, \$5,000 on 23-second bit



tainly with \$3 million stake in network tv and \$1 million in spot tv, US Rubber must count on top-grade commercials.

This was the prime problem facing Fletcher D. Richards, whose client, the United States Rubber Co., bought the first half of each of the *Sunday Spectaculars* starting 1 January.

To make matters even more difficult, each of the 90-second color commercials had to solve these problems:

- a. United States Rubber has a new circular buymark to popularize.

- b. Each of the commercials, in addition to hard-selling one product, had to cover some aspect of the 33,000 products US Rubber is now manufacturing.

- c. Without getting "institutional," the commercial had to create a favorable climate for the company as a whole, and create merchandising excitement for each of its divisions.

Handed this tough nut were Richards' tv-radio vice president Sy Fro-

lick, and the agency's tv-radio creative production consultant, Michael Levin.

Looking at pictures on these pages you can see some of the techniques they used at the studio to make the commercials, filmed in color, and costing \$10,000 apiece "spectacommercials."

Frolick and Levin first reviewed the existing commercial techniques, decided that none of them really had the scope to handle this particular set of problems. Both men agreed with cur-

(Please turn to page 78)

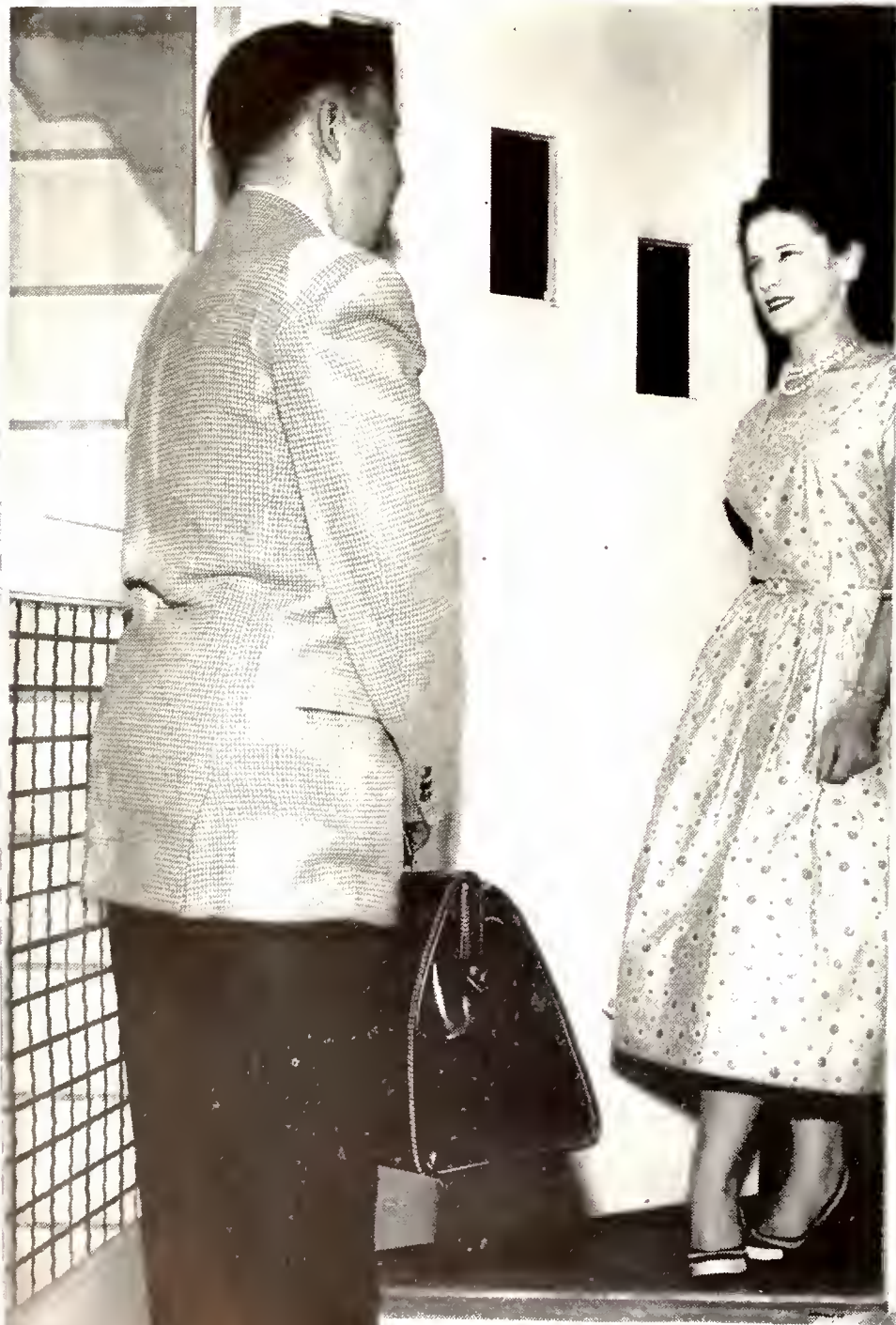
s created to make Kedette shoes look their best, keep an audience, and make most of high cost of time and spectaculars



Radio rolls out the welcome mat for Tilo

Spot radio advertising is used to pave the way for Tilo Roofing's 600 salesmen who call directly on consumers

Courtesy of Specialty Salesman Magazine



Tilo Roofing Co. of Stratford, Conn., puts 80% of its advertising budget into radio. The other 20% goes to a non-mass medium—telephone directories.

It invests \$125,000 annually in spot announcements on 37 stations. Yet none of this investment is expected to pay off in sales. Not in *direct* sales, that is. Tilo's direct selling is done by more than 600 field men who visit people's homes. Its indirect selling is handled by radio.

Radio's job is to pave the way, to establish the Tilo name and to serve as a "foot in the door" for each of the salesmen.

Tilo completely bypasses the dealer and distributor. Instead of retailing its roofing and siding products through lumber yards, hardware stores and other such outlets, Tilo maintains its own 67 field offices from which managers and the sales force work.

Despite its East coast regional character, Tilo is a giant in the roofing and construction business. The biggest reason for this, say Tilo officials, is that the company is the only one which manufactures roofing and siding materials and also applies them to residential houses. For this combination package of materials and service, home owners last year paid Tilo \$12.1 million.

Radio has been called on many times to perform an advertising function of this kind, but the technique is unusual for this type of account. Roofing concerns, if they advertise at all locally, are inclined to buy newspaper space. And most small construction companies which are retained by property owners to install roofing or siding produced by a national manufacturer use a hit-or-miss method of getting sales.

Regional radio, bought on a spot basis, was Tilo's decision. It currently sponsors announcement schedules on 37 radio stations in nine states. Twenty-eight of these stations are affiliates of the Yankee Network, which covers New England. It's in the Northeast where Tilo concentrates its field offices, nets most of its sales and buys radio.

Tilo's marketing problems are similar to those of other door-to-door sales operations, such as Fuller Brush and Avon cosmetics. Its sales problems are a lot rougher, however.

The average unit sale for a Fuller

Radio, the door opener: Once the homeowner has been sold on Tilo quality via radio commercials, the field man's job is easier

Everyday
THE TILO STORY
IS ON THE AIR
reaching thousands of
prospective customers
in this area

◀ THIS IS THE PERSONALITY



WAAB
 Worcester, Mass.
 1440 on your dial
 "Yankee Network News"
 Nelson Churchill
 Mon., Tues., Wed., 9:00 a.m.
 Fred Lang
 Thurs., Fri., 6:00 p.m.

THIS IS THE PROGRAM

is real promotion!
Make it work for you!

TILO

Branches promote radio: Each of company's 67 field offices shows display card with local radio personality, time schedules

Brush man might be \$1.50; for a cosmetic canvasser, \$1 to \$2. But the average unit sale for Tilo is \$700, a major investment for any householder. It isn't too difficult to sell a toothbrush or a lipstick to the lady of the house, but it's a sales problem of another level entirely when you're asking the homeowners to sign for a new roof when the old one isn't leaking—yet.

Tilo has other selling problems.

Even though it's 42 years old, its firm and product name hadn't really been bandied about until the company started on radio last September with an experimental four-station announcement schedule.

Says P. E. Donnellon, Tilo vice president in charge of sales and advertising:

"We started out with an idea of testing in four cities how Tilo's name would be received by radio listeners and how Tilo field men—both managers and salesmen—measured radio response in their local area. We isolated the radio areas from each other, so there would be no audience overlap. We used WCBS, New York; WGAN, Portland, Me.; WWNY, Watertown, N. Y., and WPRO, Providence.

"In every one of these areas we found the particular kind of results we wanted were being delivered."

At that point, Tilo began preparations for launching a full-scale 26-week drive on the 28 Yankee stations. This keyed the original radio plan recommended by executives of Moore and Co. advertising agency in Stamford, Conn., which has serviced the Tilo account eight years.

Tilo, before entering the radio realm, used very little advertising of any kind. Its biggest promotional emphasis went to telephone directory yellow pages in local markets where it maintained fully-staffed field offices.

The two Moore agency executives who presented that first radio recommendation were President Joseph Moore, who supervises the Tilo account and William E. Bolster, executive on the account.

This is Bolster's explanation of why radio was chosen to present the Tilo concept. Comparing the traditional use of local newspapers by accounts of this kind, he says:

"With radio, you don't get listener distraction. You can pinpoint exactly whom you want.

"An even bigger reason for recommending radio is the fact that our primary audience target is the woman. We want to talk with her, get our ideas across, help our salesmen get in to see her and then have her ask him to come back when her husband is home.

"With radio, we get the element of personalized selling. It's more personal than printed advertising, more persuasive."

Tilo's radio buying matches exactly its marketing areas, and meets the specifications of its marketing demands.

These marketing demands have changed enormously since 1914, when Fenton R. Brydle rounded up \$2,000 to invest in his own roofing business. He offered a new service and a new sales method.

He sent local men from house to house to talk with housewives and suggest they invest money in Tilo roofing or siding. Only Tilo-trained workmen would install the materials, and work was always guaranteed. For the first time, a property owner bought roofing or sidewall materials and had them installed by the same company.

Tilo operated that first year from a single office in Bridgeport, Conn., yet in that time Brydle bagged 650 customers.

A decade later in 1924, Tilo boasted 10 branch offices, \$1 million in finan-

(Please turn to page 72)



Uses radio letterhead: All correspondence has this heading

TILO BUYS 37 OUTLETS IN 9-STATE EASTERN AREA

28 stations in The Yankee Network

WAAB, Worcester, Mass.
 WABI, Bangor, Me.
 WABM, Houlton, Me.
 WAGM, Presque Isle, Me.
 WALE, Fall River, Mass.
 WARE, Ware, Mass.
 WBRK, Pittsfield, Mass.
 WCOU, Lewiston, Me.
 WDEV, Waterbury, Vt.
 WEAN, Providence, R. I.
 WEIM, Fitchburg, Mass.
 WFAU, Augusta, Me.
 WGTH, Hartford, Conn.
 WHAI, Greenfield, Mass.
 WIDE, Biddeford, Me.
 WKNE, Keene, N. H.
 WLLH, Lowell, Mass.
 WMAS, Springfield, Mass.
 WMUR, Manchester, N. H.
 WNAB, Bridgeport, Conn.
 WNAC, Boston, Mass.
 WNBH, New Bedford, Mass.
 WNLC, New London, Conn.
 WOCB, W. Yarmouth, Mass.
 WPOR, Portland, Me.
 WSYB, Rutland, Vt.
 WWCO, Waterbury, Conn.
 WWSR, St. Albans, Vt.

And 9 additional outlets

WBOC, Salisbury, Md.
 WCAU, Philadelphia, Pa.
 WCBS, New York City
 WEOK, Poughkeepsie, N. Y.
 WGR, Buffalo, N. Y.
 WGY, Schenectady, N. Y.
 WHEC, Rochester, N. Y.
 WNBH, Binghamton, N. Y.
 WSYR, Syracuse, N. Y.

COLLIER'S AND CAVALCADE TELL D DAY STORY TOGETHER

The Collier's Magazine illustration below came to life on ABC TV Du Pont Cavalcade Theater as both media commemorated 12th anniversary of D Day by sharing same Cornelius Ryan story—"The Major of St. Lo." Of special interest was the promotion savvy demonstrated by Du Pont's agency, BBDO, and Collier's in joint drive that was designed to cross-publicize each other's presentations

ILLUSTRATION BY JOSEPH HIRSCH



Reprinted by permission of Collier's



From "The Major of St. Lo," Du Pont Cavalcade Theatre

How to build publicity into a drama script

Pick a date to commemorate, a story to remember—like "The Major"

During Christmas week 1955, everyone at BBDO involved in the selection of scripts for the *Du Pont Cavalcade Theater* was looking for a story that would be appropriate for presentation on 5 June, the eve of the 12th anniversary of D Day.

Meanwhile at Collier's that same

week, Associate Editor Cornelius Ryan was looking for a good drama-packed article idea for publication this summer. Fate, or whatever it is that occasionally rubs two creative heads together for sensational results, led Ryan into the Overseas Press Club where a mutual friend introduced him to John

Driscoll, script supervisor for BBDO. The pair spent the evening discussing various war experiences—Driscoll as assistant navigator on the USS Iowa, Ryan as a correspondent covering the European invasion. Their talk finally got around to the Battle of St. Lo, considered by many as the bloodiest battle



of the invasion, and Ryan recounted the story of Major Tom Howie and the part he played in that battle.

There was Ryan's story idea—and Driscoll's script for Du Pont.

"The Major of St. Lo" recently reached two great audiences—in the pages of 8 June Collier's and on the 5 June *Cavalcade* over ABC TV. It may reach still a third great audience for several Hollywood film companies are interested in it as a possible property for a feature length movie.

The drama recounted the advance on St. Lo by Major Howie's 3rd Battalion of the 29th Division. Howie, whose combat record qualified him for a staff job, declined in favor of fighting along with his men.

When the story idea came to Ryan that night, Driscoll suggested that if Collier's went for it, he would like to submit a synopsis to Du Pont and the *Cavalcade* producer for approval. Collier's accepted Ryan's story outline at once and scheduled it for the 8 June issue. So Driscoll then took it to Du Pont, and the client thought it had excellent tv possibilities. The synopsis then went to Producer Warren Lewis, of Four Star Productions, for approval and budget breakdown.

Lewis, at this time, was very high on a story of the Korean War which he was trying to work into his schedule for the very near future. But upon

reading "The Major of St. Lo," he immediately prepared a budget for it and dropped the Korean drama.

Next the approval of the War Department was received through Major Thomas Clagget, chief of Radio-TV branch of P.I.O. Footage from an army film about Howie's division, the 29th, was made available. Dick Bluell, Four Star script editor, flew in from the coast to New York for a conference with Driscoll and Ryan, and the latter, who had authored the Collier's article, was assigned to write the treatment for the script. The *Cavalcade* production was now under way.

At this point, BBDO account executives and public relations people met with advertising and p.r. personnel from Collier's to coordinate promotion on "The Major." Here is the program they set up and followed through:

1. A special layout within the Collier's story consisting of production stills especially staged by Four Star, showing different phases of the capture of St. Lo. These were taken two weeks before the actual shooting of the film by photographer Robert Landry, who while a war correspondent, actually took pictures of the fighting around St. Lo that were used in Life. The box next to the pictures contained a 150-word promotion for *Cavalcade*.

2. A slide was made of the Collier's
(Please turn to page 86)

Production of "Major of St. Lo," Du Pont Cavalcade's D Day presentation, is discussed at BBDO by (l to r) Harold Blackburn, Du Pont account executive; Jock Elliott, Du Pont account supervisor; Cornelius Ryan, author and associate editor of Collier's; and John Driscoll, script editor of BBDO

Promotion plans are worked out by (l to r) Driscoll, Jim Brown, and Elliot F. Alexander at agency

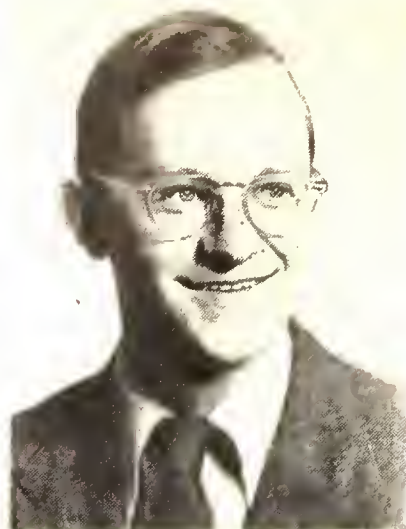




He went thataway. Cowboy Gene Autry is no more at CBS

Last call for

Sashays to Thursday. Ozark Jubilee makes switch at ABC



Cox on comeback. Returns to NBC, but not as Mr. Peepers

Here's what's left: less than

Last call for tv network sponsors of next fall's evening lineup!

At SPONSOR's presstime, there were less than a dozen slots available plus a scattering of participations and two half-spectaculars.

Here's a sampling of what's still available by days of the week:

CHART SHOWS AUTUMN NET TV NIGHT PROGRAM LINEUP AS IT STANDS AT PRESSTIME

	SUNDAY			MONDAY			TUESDAY			AC
	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
7 PM				Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking
7:15	You Asked For It Best Foods	Lassie Campbell	Program TBA Gen Foods	News—John Daly †	CBS News Doug Edwards Whitehall	No Net Service	News—John Daly †	CBS News Doug Edwards Amer Tobacco	No Net Service	News—John Daly †
7:30										
7:45	Amateur Hour Pharmaceuticals	Jack Benny Alt Pvt Secretary Amer. Tobacco	Circus Boy Reynolds Alumin	Bold Journey Ralston-Purina	Robin Hood Johnson & Johnson Alt Wildroot	Gordon MacRae Lever Bros News Caravan R J Reynolds	Warner Bros. Presents Gen Elec †	Name That Tune Whitehall	Dinah Shore Chevrolet News Caravan Rem-Rand	Disraeli Amer Tobacco Derby
8:00										
	Amateur Hour Pharmaceuticals	Ed Sullivan Lincoln-Merc.	Steve Allen †	Danny Thomas Kleenex Armour	Burns and Allen Carnation Alt B F Goodrich	Sir Lancelot Amer Home Prods Alt Lever Bros Producers Showcase 1 wk in 4 8-9:30 RCA Whirlpool †	Warner Bros. Presents Gen Elec †	Phil Silvers R J Reynolds Alt Amana	Chevy Show (20) 8-9 pm Chevrolet Alt Wash'ton Square † (Ray Bolger) (16)	Disraeli Amer Tobacco Derby
8:30										
	*Famous Film Festival	Ed Sullivan Lincoln-Merc.	Steve Allen †	Voice of Firestone Firestone	Godfrey's Talent Scouts Thos J Lipton Alt Toni	Stanley Amer Tob. Alt Helene Curtis	Wyatt Earp P&G Alt Gen Mills	Herb Shriner †		Program Amer Pearson
9:00										
	Omnibus †Aluminium	G.E. Theatre G.E.	Tv Playhouse Goodyear Alt Alcoa	Bishop Sheen †	I Love Lucy Gen Foods Alt P&G	Impact Ponds †	Program TBA G.E.	Herb Shriner †	Fireside Theatre P&G	Ozzie Eastman
9:30										
	Omnibus †Aluminium	Alfred Hitchcock Bristol-Myers	Tv Playhouse Goodyear Alt Alcoa	Lawrence Welk Dodge	December Bride Gen Foods	Montgomery Presents S C Johnson Alt Schick	DuPont Caval- cade Theatre Dupont	Red Skelton Pet Milk Alt S C Johnson	Drama Program Title TBA Kaiser Alum. Alt Circle Theater Armstrong	Ford F
10:00										
	Omnibus †Aluminium	\$64,000 Challenge Lorillard Alt Revlon	Loretta Young P&G	Lawrence Welk Dodge	Studio One West'house	Montgomery Presents S C Johnson Alt Schick	No Net Service	\$64,000 Question Revlon	Drama Program TBA Kaiser Alum. Alt Circle Theater Armstrong	Wedn Night Pa Mer
10:30										
	No Net Service	What's My Line Helene Curtis Alt Rem'ton-Rand	Natl Bowling Champs White Owl	No Net Service	Studio One West'house	No Net Service	No Net Service	Do You Trust Your Wife? Frigidaire L & M	Big Town Lever Bros Alt AC Spark Plugs	Wedn Night Pa Mer

Buyers of evening web tv next fall!

thirteen slots, half of two spectaculars plus a scattering of participations

Sunday—ABC has the 8:30-9:00 time open as well as participations on *Omnibus*. NBC has participations open on the Steve Allen hour.

Monday—Bishop Sheen is still open for sponsorship on ABC. Ditto for the John Daly news strip across the board. On NBC a sponsor can buy half of

Producer's Showcase or the new show, *Impact*, 9:00-9:30.

Tuesday—Parts of *Warner Bros. Presents* is open on ABC and the web may still program 10:00-10:30. On CBS 7:30-7:00 is open, while Herb Shriner is still available. NBC has openings from 8:00 to 9:00.

Thursday—ABC has a number of availabilities.

Friday—ABC has 10:00-10:30 open while NBC offers *Life of Riley*.

Saturday—ABC would like to program the 10:30-11:00 slot. CBS has openings from 7:00-8:00. NBC has half a spectacular. ★ ★ ★

This light type means no word yet on whether old show and sponsor will renew
This heavy type means show and sponsor are definitely scheduled for fall

†Sponsorship in part or in full has not yet been determined
*Show cancelled. No replacement has as yet been announced

WEDNESDAY			THURSDAY			FRIDAY			SATURDAY		
CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	Kukla, Fran & Ollie Gordon Baking	No Net Service	No Net Service	No Net Service	No Net Service	No Net Service	
S News Edwards Whitehall	No Net Service	News—John Daly Life	CBS News Doug Edwards Amer Tobacco	No Net Service	News—John Daly Miles	CBS News Doug Edwards Whitehall	No Net Service	No Net Service	*Gene Autry Wrigley	No Net Service	
on Theater †	Coke Time Coca Cola	The Lone Ranger Gen Mills Alt Amer Dairy	Sgt Preston Quaker Oats	Dinah Shore Chevrolet	Rin-Tin-Tin Nabisco	My Friend Flicka Colgate	Coke Time Coca-Cola	Famous Film Festival Partic	Bucaneer Sylvania	Big Surprise Speidel Alt Purex	
	News Caravan Miles Alt Time			News Caravan R J Reynolds			News Caravan Miles				
dfrey Toni ellogg lsbury	Hiram Holiday Gen Foods	Int'l. Theatre †	Bob Cummings R J Reynolds Alt Colgate	You Bet Your Life DeSoto	Adven. of Jim Bowie Chesebrough- Ponds Alt Amer. Chicle	West Point Story Gen Foods	Life of Riley †	Famous Film Festival Partic	Jackie Gleason Bulova Alt P. Lorillard	Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam SGH Stamps	
dfrey Toni ellogg lsbury	Father Knows Best Scott Paper	Int'l. Theatre †	Climax Chrysler Shower of Stars 1 wk in 4 8-9 pm	Dragnet LGM	Crossroads Chevrolet	Zane Grey Gen Foods	Jack Carson P Lorillard Alt Toni Spectacular 8:30-10 RCA Whirlpool†	Famous Film Festival Partic	Jackie Gleason Bulova Alt P. Lorillard	Perry Como Noxzema-Toni Goldseal Kleenex Sunbeam SGH Stamps	
The ionaire lgate	Kraft TV Theatre Kraft	Wire Service R J Reynolds †	Climax Chrysler	People's Choice Bordens	Treasure Hunt Mogen David Alt Helene Curtis	Crusader R J Reynolds Alt Colgate	On Trial Campbell Lever Bros	Lawrence Welk Dodge	Oh Susanna Nestle	Sid Caesar 9-10 3 wks in 4 Esquire Bab-O Quaker Oats †	
Got A cret eynolds	Kraft TV Theatre Kraft	Wire Service R J Reynolds †	Playhouse 90 †	Tennessee Ernie Ford Ford	The Vice Sterling Drug	Playhouse Of Stars Schlitz	Big Story Simoniz Alt Amer Tob	Lawrence Welk Dodge	Hey Jeannie PGC Star Jubilee Ford 1 wk in 4 9:30-11	Spectaculars 9-10:30 1 wk in 4 Olds-RCA Whirlpool	
el Hour Alt Century Hour E	This Is Your Life PGC	*No Net Service	Playhouse 90 † Alt Ronson	Lux Video Theatre Lever Bros	*Ethel & Albert Ralston-Purina	Lineup PGC Alt Brown & Williamson	Cavalcade of Sports Gillette	Masquerade Party Lentheric Alt Emerson Drug	Gunsmoke LGM	George Gobel Armour Alt Pet Milk	
el Hour Alt Century Hour E	Midwestern Hayride Whitehall Pharm	Ozark Jubilee Amer. Chicle †	Playhouse 90 † Alt Ronson	Lux Video Theatre Lever Bros	No Net Service	Person to Person Amer Oil Hamm Life Mag	Cavalcade of Sports Gillette Red Barber's Corner St Farm Ins	No Net Service	High Finance Mennen	Your Hit Parade Amer Tob. Alt Warner-Hudnut	

RESEARCHER FEELS BIG NEED IS FOR CUMULATIVE MEASURE

Dr. E. L. (Larry) Deckinger is in an ideal position to evaluate radio ratings. As v.p. and research director of The Biow Co. and as chairman of the Advertising Research Foundation's Radio-Tv Ratings Review Committee, he has studied ratings carefully from both the point of view of practical use and broad theoretical perspectives. And as the newly appointed v.p. and media director at Grey Advertising he will soon be applying his knowledge of research in still another direction. He joins Grey on 1 July 1956.

To Larry Deckinger radio ratings as they are commonly used today do not make sense. In an era in which radio is bought in large saturation quantities, he can see little purpose in the use of ratings for individual announcements. Instead, he feels a radio schedule's audience ought to be measured cumulatively so that the advertiser can assess the total effect of his campaign rather than isolated portions of it.

There is no subject in the history of radio—or television—which has produced more opinions or controversy than the question of how to get and use proper ratings. SPONSOR

presents Larry Deckinger's point of view because it is a stimulating analysis of a real industry problem. It should be borne in mind, however, that his views are not a discussion of all the ramifications of the rating problem.

One of the most important problem areas, which is outside the scope of Larry Deckinger's analysis here, is the mis-use of ratings whatever their form. As SPONSOR and many others have pointed out repeatedly, ratings are too often used as comforting substitutes for judgment; too often used to mean more than they are designed to mean. And that problem persists whether ratings are cumulative or not. (See editorial this issue on page 96.)

Larry Deckinger's point of view on radio ratings has already been exposed to broadcasters in a speech before the April NARTB Convention in Chicago from which he adapted the report appearing here. In addition he has explained for SPONSOR's readers how his suggested cumulative rating system would work (see box). SPONSOR will welcome—and print—comments of both broadcasters and admen evaluating his proposals.



DR. E. L. DECKINGER

Today's radio ratings are obsolete

"Medium's changed, why not measurements?" asks Grey's E. L. Deckinger

The 20 or the 30 or the 40 radio rating is simply a thing of the past. And, the sooner we accept this, and stop living in the past, the better for all of us and the sooner we'll have radio ratings which measure the medium the way it is bought—for its cumulative effect. The level of exposure today to any one radio station at *any one*

instant is at a very low level. And, that is that.

Let's recognize that as the fact it is as a first step toward radio ratings that make sense. Let's find out how to show that, at our prices, radio is a wonderful buy for an advertiser. That's our job—to sell what we've got—not to fool the advertiser into thinking he

is buying something we have not got.

The relatively low level of audience at *any one instant* is nothing to be ashamed of. What percentage of the U. S. population is reading *The Saturday Evening Post* at any given minute? I'll bet it's awfully thin! Much smaller, by far, than the exposure to a radio network at that instant!

But, what makes *The Saturday Evening Post* a desirable buy in spite of the almost microscopic audience at any one instant? The difference is that, to get a given radio message, I have to be listening to the station on which it is broadcast at the moment at which it is broadcast. The *Post* can be picked up at any instant over the week (or after for that matter) and my message can be read at that time. In other words, with the *Post*, I can cumulate audiences at different times. For radio to be competitive it must cumulate, too. But, that's getting ahead of my story.

The statisticians will tell you that when numbers are small, they are very difficult to measure accurately. For example, suppose the rating on station X is reported to be a 2 at 11 o'clock and a 3 at 12 o'clock. We all know that the true ratings are not likely to be exactly a 2 and a 3. They will be in that general neighborhood, sure. A reported 2, for example, couldn't possibly be a 20 in fact. The question is, though you get a 2 or a 3 from a survey, how sure are you that the program with the 3 is really higher rated than the program with the 2?

Never mind how much bigger, just that it is really bigger. To do this, you'd need upwards of 1,000 cases for that particular moment. Unfortunately, no local service has been able to work out a way to provide samples of that size for every instant of radio exposure.

So, radio becomes harder to measure, because the ratings are relatively low. It is nothing to be self-conscious about, to avoid, or to fail to face like men. It merely makes our job of measurement more difficult. It provides, therefore, a reason to seek some measurement other than the audience to a given program at a given time. It's simply too small to be measured today. We should, therefore, find something more readily measured. If I can cumulate, that is measure the audience to a number of announcements, my sample magically gets bigger.

The character of radio exposure has changed substantially and vitally over the years. Television has helped to produce this change. It is not entirely responsible for it. But, it has certainly given it a rather hefty nudge.

The tendency is for radio exposure to be much less of a family thing, and much more a personal matter. The teen-ager swinging to some rock-and-roll in her room. Mom's mooning to a romantic drama while preparing the

potatoes in the kitchen. Dad's chewing his cigar in the den to the blow-by-blow details of two pugilists demolishing each other. And, by the way, with all this activity with \$30 radios going on in every room in the house, the \$300 tv set is sitting nice and idle and peaceful in the living room.

The individual is responsible to a large measure for many of our current measurement problems in radio. He has complicated our problem of measurement in two ways:

First, by buying all those damned radios and strewing them all over the house, like so many radiators.

Second, by developing his own habits of exposure, often quite independent from those of other members of his family rather than group listening.

I guess we'll have to concede that there's a lot of truth in the individualness in radio exposure. I wish we could provide measurements in terms of individuals. We certainly shouldn't stop looking for the way to do it. I don't think we have it yet. But, we need not feel unworthy because individual measurements are either lacking, or of lesser reliability than our family measurements. The reason is very simple. Measurements in family units are very desirable. Not just for expediency, but for a very practical reason. We don't ever want to lose sight of the fact that, in the society we live in today, the primary buying unit is the family. Of course, individuals buy certain things. But, all such purchases
(Please turn to page 31)

How Deckinger would measure radio today

1. Radio should be sold on a "run-of-station" basis

To simplify radio selling and measuring, Deckinger suggests radio be sold on a run-of-station basis within designated parts of the day. He suggests that there might be a morning block (6 to 10 a.m.); a midday block (10 a.m. to 6 p.m.); an evening block (6 p.m. to midnight); and an all-day block (covering the 6 a.m. to midnight period straight through for advertisers who do not specify a day part). Groups of announcements would be sold within these periods. Example: seven morning announcements per week or 14 evening announcements per week. Advertisers would be rotated within these day parts so that no one advertiser gets advantage over another. (There will always be special buys. These could be tabulated specially.)

2. Four types of cumulative data should be furnished

To measure the audience reached by various quantities of announcements within these day parts, Deckinger suggests a rating system which would report four kinds of data: 1. Gross rating for all announcements used, obtained by adding the ratings of each individual announcement and serving as the measure of the radio effort's "total weight." 2. The total number of different homes reached at least once. 3. The frequency with which these homes are reached. 4. The average size of the audience to each announcement.

3. This is the technique Deckinger suggests to get data

To accomplish this measurement, Deckinger suggests the following technique: A series of schedules would be chosen at "random." Thus for the advertiser using seven announcements in morning time, a series of seven one-minute slots would be selected and their ratings used to produce the four kinds of data mentioned above. Perhaps a dozen such series of seven announcements would be selected and their ratings averaged to get the end product figures. The mechanical recorder lends itself immediately and readily to such measurement. Diaries and recall systems can also be adapted to the purpose. The telephone coincidental method cannot measure cumulatives directly, although adaptations can be made.



How to live a little while working

Vacations come but not everyone goes. Those admen who are too involved in fall buying to take off may find this piece helpful—but not very

If you are in the advertising business you must know by now that you've got a "snap job;" your friends who aren't in advertising know—and they've told you so. These are the same friends who, when summer rolls around, you go down to the docks to wave bye-bye at as they shove off on Caribbean cruises. Then you hurry back to your office to catch up on fall schedules.

A SPONSOR survey showed that while many agencies try to clean up vacations between May and October, the nature of some accounts can upset the system. A crisis may develop while the regular handlers are away which can gray overnight the crew-cuts of the pinch-hitters back at the agency. Even without a crisis, things can get pretty rough for the 80% staff left behind to cope with 100% of the work. And then, of course, there is always the account exec or timebuyer who never does get his summer vacation until the

following February. For these poor souls, abandoned to their lonely cubicles and stacks of rate cards, we offer—not only our solace—but some practical suggestions on how to live like a summer vacationer even though working.

- *How to make your own sea breezes:* Open a raw clam, and place it into a saucer of salt water. Stir briskly and set down in front of the office fan or air-conditioner. If any hungry pigeons are attracted in through the window, pretend they are sea-gulls. One hour of this clam-salt-water treatment is about the equivalent of two days in Nantucket.

- *How to make your own mountain air:* Pour about one-half pint of any good pine-oil disinfectant into the air-conditioner. If you are one of those who yearns for the whisper and rustle of leaves, you may ask your secretary to stand just back of your shoulder and crumple up several sheets of cor-

respondence from station reps. The sound effects will depend entirely on the quality and crispness of the reps' stationery, so it is well to impress upon them that the extent to which you are soothed may influence your buying.

- *How to make your own rain:* No vacation is complete without several rainy days whether you'd be in Nassau or Banff. But now you can make your own rain right in your own office on Madison Avenue. You'll need no clouds or dry ice. Just a tall stepladder, the in-box full of letters from your desk and an ordinary pack of matches. Place the in-box on top of the stepladder, set fire to the papers, and then shove the ladder directly under the sprinkler system. In no time at all you will be enjoying the same kind of sudden shower that your account supervisor is enjoying up in Maine. And if enough office furnishing are damaged you make even get that vacation you've been longing for. ★ ★ ★



The Proud Inheritance..

... the proud inheritance of a courtly people, generous with friendship, zealous in their traditions — yet competent in the art of practical living — today blends with modern skills to speed the progress of our new industrial South.

Here in Richmond, center of Southern progress, WRVA-TV combines the rich inheritance of WRVA Radio's 31 years of broadcasting experience with leadership . . . with awareness of community responsibility as Richmond's newest television station. And Richmond television families are registering their appreciation by faithful allegiance to Channel 12. Their friendly response is a mark of esteem on which we place the highest value.

Represented by Harrington, Richter and Parsons, Inc.



WRVA-TV

Richmond, Va.

CBS Basic

Channel 12

C. T. Lucy, President Barron Howard, Vice President and General Manager James D. Clark, Jr., Sales Manager

“This is for



Joe Kaufman

you . . . ”



*Including
2 Peabody,
3 Ohio State,
1 duPont,
2 Sylvania,
5 Emmy and
62 other awards


Winning an occasional award for good programming could be accidental. But when a station wins 75 awards* in three years it begins to look premeditated.

It suggests a firmly held conviction about the quality of entertainment and information likely to excite the pleasure and interest of its community—and the ability to provide such programming consistently.

The latest tributes to this ability are the two awards which Peabody and Ohio State gave to KNXT and Dr. Frank C. Baxter for “Shakespeare on TV,” the notable television series which has given millions of people new insight into the wisdom and poetry of the great playwright.

These awards reaffirm the unique personality which KNXT represents—for its viewers, as a source of fresh and challenging entertainment in all categories of programming; for its advertisers, as a medium which continues year after year to command the attention and loyalty of the largest average audiences in Southern California.

KNXT *Los Angeles*
CBS Owned—Channel 2—Represented by
CBS Television Spot Sales



*You can't turn
back time . . .*

that's why . . .
no one can catch up with **WKY-TV**

In 1920, WKY was Oklahoma's first radio station.

WKY-TV was also Oklahoma's first TV station (1949).

All these years, we've been building audience loyalty. You can't duplicate
this any more than you can turn back time.

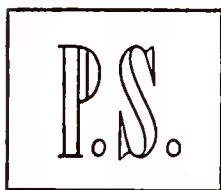
Sure, we're first in the ratings. But more important,
we offer you a share in the lives of our audience.

So why just talk TO people? Talk WITH them.
Sell from inside the family circle.

Owned and Operated by
THE OKLAHOMA PUBLISHING CO.
The Daily Oklahoman • Oklahoma City Times
The Farmer-Stockman • WKY Radio
WSFA-TV, Montgomery, Ala.
Represented by THE KATZ AGENCY, INC.



New developments on SPONSOR stories



See: The advertising agency in transition

Issue: Series of four, from 28 Nov. 1955

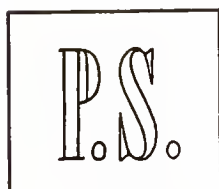
Subject: The untapped field of tv merchandising on local level

From 28 November 1955, through 9 January 1956, SPONSOR probed the various phases of the marketing revolution and its effect on ad agencies in a series entitled "The advertising agency in transition." Many times during the course of the series, SPONSOR suggested that changes on the advertising scene would emerge because of the marketing trend.

One of the possible innovations as a result may be the emergence of a new arm of the business. This was brought to our attention through the newly-formed Lloyd Pearson Associates, a consulting service specializing in tv marketing and merchandising of consumer products.

President of the firm, Lloyd Pearson told SPONSOR, "Mine is a service that revolves about a principle of pre-selling in the local market." He cited the fact that many local dealers of national organizations don't care to merely tie in on the tail of a national show with merchandising. They'd prefer to have tailor-made marketing and merchandising campaigns, geared to their specific needs.

"This is not a service set up to compete with agencies. They have facilities for handling such matters on the national level; but I feel that we can be extremely helpful to these agencies, p.r. firms and advertisers in handling programs on a consulting basis on the dealer, retailer, distributor levels." ★ ★ ★



See: Summer Selling Section

Issue: 5 March 1956, from page 39

Subject: A report on vacation shopping as an aid to advertisers

In its latest *Memo from Dr. Dichter and Staff*, the Institute for Motivational Research presented its findings on "How to sell to the vacation crowd." The Institute found that the psychological framework of the holiday puts vacation shopping into a different category from usual shopping.

"Vacation shopping is an anticipatory ritual," states the Memo. Purchases are made with holiday use in mind.

Holidays are eroticised periods. For example, women tend to buy more and bolder clothes because even though she has a man, a woman "is glad to have another man look at her so that she will know she is attractive." Women also tend to spend more, to be more liberal dollar-wise.

Looking forward to the vacation, people buy some things just for fun. They also unconsciously search for stores that match their moods—stores where shopping promises to be exciting.

Nevertheless, the pleasure principle "rarely gains the upper hand without a struggle. People feel that they are vulnerable," due to unusually exalted moods. Therefore, they seek security, too, in their shopping.

And "once the vacationist is away from home, the desire for security becomes more urgent." This is evidenced in the search for stores which are not only reliable, but friendly, and which may in some respects remind the shopper of stores "back home."

IMR concludes that advertising during vacation time must reconcile the pleasure principle and the "buried-but-not-dead feelings of unrealism and security." ★ ★ ★

Not Just Luck!



makes WREX-TV TOPS IN SALES POWER

(1) Program Promotion — the kind that won WREX-TV four top awards this year!

(2) Market Coverage — positive coverage of Southern Wisconsin and Northern Illinois — representing a multi-billion dollar sales area — industrial and agricultural!

(3) Best in Network Programming — plus high-rated syndicated and feature film programs — provides peak round-the-clock viewing.

NOT JUST LUCK, but these three important factors make WREX-TV the choice of Time Buyers and Viewers alike.



SPONSOR-TELEPULSE ratings of top shows

Chart covers quarter hour, half-hour and hour

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-7 May 1956 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average ratings	7-STATION MARKETS		5-STATION MARKET	4-STATION MARKETS							3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.	Buff.
1	1	Highway Patrol (M) ZIV	21.4	17.1 wrea-tv 7:00pm	13.7 kttv 9:00pm	11.4 kron-tv 6:30pm	19.2 wbz-tv 10:30pm	14.5 wbkb 9:00pm	27.2 wbhk-tv 9:30pm	17.2 weco-tv 10:00pm	13.9 wfil-tv 10:30pm	19.9 komo-tv 7:00pm	14.7 wtop-tv 7:30pm	16.7 vaga-tv 10:00pm	13.9 wmar-tv 7:30pm	16.7 wgr-tv 10:30pm
2	3	I Led Three Lives (M) ZIV	19.3	2.9 wpix 7:30pm	14.8 kttv 8:30pm	16.7 kron-tv 10:30pm	20.0 wnac-tv 7:00pm	14.9 wgn-tv 9:30pm	18.5 wbhk-tv 9:30pm	18.9 kstp-tv 8:30pm	12.0 wcau-tv 7:00pm	19.6 ktnt-tv 9:00pm	5.2 wmal-tv 8:00pm	21.5 wsb-tv 9:30pm		18.7 wgr-tv 10:30pm
3		Celebrity Playhouse (D) SCREEN GEMS	18.7		9.8 knxt 10:00pm	14.5 kron-tv 10:00pm			16.0 wwj-tv 10:00pm	20.5 kstp-tv 8:30pm		19.1 komo-tv 8:00pm	17.5 wton-tv 10:30pm	13.9 wsb-tv 2:00pm		
4	7	Badge 714 (M) NBC FILM, DRAGNET PROD.	18.6	7.2 wpix 8:30pm	11.2 kttv 7:30pm	22.7 kpix 9:00pm	19.0 wnac-tv 6:30pm	15.2 wgn-tv 8:00pm	19.5 wwj-tv 7:00pm	12.5 kstp-tv 10:30pm	12.5 wcau-tv 7:00pm	22.0 king-tv 9:30pm	10.9 wre-tv 7:00pm			
5	10	Mr. District Attorney (M) ZIV	18.1		13.2 kttv 9:00pm	16.2 kron-tv 10:30pm	21.2 wnac-tv 10:30pm		15.4 wbhk-tv 10:30pm	12.2 kstp-tv 10:30pm		21.4 king-tv 9:00pm	14.7 wrea-tv 10:30pm	13.9 vaga-tv 10:30pm		22.7 wgr-tv 7:00pm
5	6	Annie Oakley (W) CBS FILM, FLYING A PROD.	18.1	9.4 wbs-tv 4:30pm	10.8 kttv 7:00pm	11.0 kgo-tv 6:00pm	20.4 wnac-tv 5:00pm	20.7 wbbm-tv 5:30pm	21.0 wxyz-tv 5:30pm	15.4 weco-tv 5:30pm	12.0 wcau-tv 1:30pm	18.4 king-tv 6:00pm	13.9 wtop-tv 7:00pm	11.4 wlv-a 6:00pm	18.2 wbal-tv 5:30pm	25.7 wbe-tv 7:00pm
7		Dr. Hudson's Secret Journal (D) MCA, AUTHORS PLAYHOUSE	17.9		9.7 kttv 9:00pm			21.2 wnbq 10:00pm	18.5 wwj-tv 10:00pm	19.8 weco-tv 7:00pm	8.0 wrec-tv 7:00pm	12.8 king-tv 7:00pm	9.9 wmal-tv 6:30pm	16.5 wsb-tv 10:30pm		22.7 wgr-tv 10:30pm
8		Man Called X (A) ZIV	17.8	3.9 wpix 9:00pm	10.2 khj-tv 8:30pm	10.5 kron-tv 6:30pm	18.4 wbz-tv 10:30pm	12.2 wgn-tv 9:30pm	17.5 wbhk-tv 10:00pm		10.9 wcau-tv 7:00pm	17.3 king-tv 10:00pm	9.0 wmal-tv 9:00pm	16.9 vaga-tv 10:00pm	15.3 wbal-tv 10:30pm	32.7 wben-tv 9:30pm
9		Man Behind the Badge (M) MCA, BERNARD PROCKTER	17.3	4.4 wpix 8:00pm	9.8 kttv 8:00pm	17.4 kron-tv 10:30pm	26.2 wnac-tv 10:30pm	10.7 wbbm-tv 10:00pm		14.5 kstp-tv 9:30pm		12.1 king-tv 10:00pm		17.2 wsb-tv 2:30pm		
10		Death Valley Days (W) PACIFIC BORAX	17.2	9.3 wrea-tv 7:00pm	10.2 krea 7:00pm	6.2 kgo-tv 7:00pm	23.4 wnac-tv 10:30pm	6.5 wbkb 10:00pm		6.3 wten-tv 8:30pm			13.2 wre-tv 7:00pm	9.5 wlv-a 6:30pm		21.7 wgr-tv 10:30pm
Rank now	Past rank	Top 10 shows in 4 to 9 markets	Average ratings	7-STATION MARKETS		5-STATION MARKET	4-STATION MARKETS							3-STATION MARKETS		
				N.Y.	L.A.	S. Fran.	Boston	Chicago	Detroit	Mnpls.	Phila.	Seattle-Tacoma	Wash.	Atlanta	Balt.	Buff.
1		Amos 'n' Andy (C) CBS FILM, HAL ROACH STUDIOS	21.4	11.8 wbs-tv 6:30pm	13.6 knxt 5:00pm				18.2 wwj-tv 10:00pm	16.5 weco-tv 2:00pm						
2	2	Life of Riley (C) NBC FILM, TOM MC KNIGHT	17.4		12.0 kttv 8:30pm	25.2 kpix 7:00pm				14.2 kstp-tv 8:30pm		21.3 king-tv 8:30pm				
3	9	I Search for Adventure (A) GEO. BAGNALL, JULIAN LESSER-SOL LESSER PROD.	16.4	2.2 wpix 7:30pm	11.7 kcoy 7:00pm	23.7 kpix 7:30pm				23.0 weco-tv 8:30pm		21.5 king-tv 7:30pm				
4	2	Stars of the Grand Ole Opry (Mu) FLAMINGO FILM, GANNAWAY PROD.	16.0		2.3 kcoy 8:30pm	23.5 kpix 9:30pm				3.9 keyd-tv 7:30pm		2.8 komo-tv 5:30pm				
5		Crunch and Des (A) NBC FILM, BERMUDA PROD. LTD.	14.6		8.7 krea 8:30pm	13.2 kron-tv 7:00pm					11.2 wcau-tv 7:30pm	12.4 komo-tv 9:00pm	7.5 wtig 9:30pm	13.4 vaga-tv 7:00pm	12.4 wbal-tv 10:30pm	
6	8	Ellery Queen (M) TPA	14.5	4.5 wpix 9:00pm	2.5 kcoy 8:00pm											
7		Stories of the Century (W) HOLLYWOOD, STUDIO CITY TV PROD.	14.3		9.2 kttv 6:00pm		16.7 wnac-tv 6:00pm	10.2 wbkb 9:30pm		11.7 kstp-tv 6:30pm	4.7 wcau-tv 11:30pm					
8		Hopalong Cassidy (W) NBC FILM, WM. BOYD	14.1	6.3 wrea-tv 6:00pm	7.7 kttv 6:00pm				14.2 eklw-tv 6:00pm					17.9 wbal-tv 4:00pm	13.4 wgr-tv 6:00pm	
9		Star and the Story (D) OFFICIAL FILMS, FOUR STAR PROD.	13.5		9.1 kttv 10:30pm				16.2 weco-tv 9:00pm	5.5 wcau-tv 11:30pm				7.4 wsb-tv 11:30pm		
9		Mayor of the Town (D) MCA-TV FILM, GROSS-KRASNE, RAWLINS-GRANT	13.5		8.7 kttv 9:30pm	11.7 kgo-tv 7:30pm						13.5 komo-tv 10:00pm				20.2 wgr-tv 10:00pm

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mu) musical; (SF) Science Fiction; (W) Western. Films listed are syndicated, ¼ hr., ½ hr. & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this

market 1-7 May. While network shows are fairly stable from one month to another in markets in which they are shown, this is true to much lesser extent with syndicated shows. should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated at all in last chart or was in

m shows

icated film programs

1-STATION MARKETS			2-STATION MARKETS				
Columbus	Milw.	St. L.	Birm.	Charlotte	Dayton	New Or.	Providence
30.4	11.5	20.4	27.5	41.0	36.3	36.0	23.0
wns-tv 10:30pm	wtmj-tv 10:30pm	kwk-tv 9:30pm	wbre-tv 9:30pm	wbtv 10:30pm	whio-tv 8:00pm	wdsu-tv 10:00pm	wjar-tv 10:30pm
21.2	19.9		23.8	46.3		45.5	15.5
wtmj-tv 9:00pm	ksd-tv 10:00pm		wbre-tv 10:00pm	wbtv 7:00pm		wdsu-tv 8:30pm	wjar-tv 10:30pm
	20.7		27.3		11.3	34.8	
	ksd-tv 9:45pm		wbre-tv 8:00pm		wlw-d 11:15pm	wdsu-tv 10:00pm	
	24.9		33.3		22.8		18.8
	ksd-tv 9:30pm		wbre-tv 9:30pm		whio-tv 10:30pm		wjar-tv 6:30pm
17.3			28.8			23.6	23.3
wtmj-tv 11:00pm			wbre-tv 10:30pm			wdsu-tv 10:30pm	wjar-tv 10:30pm
6.5	21.0	16.0	18.3	28.3		33.3	19.8
wns-tv 10:00pm	wtmj-tv 6:30pm	kwk-tv 3:15pm	wbre-tv 5:00pm	wbtv 5:30pm		wdsu-tv 9:30am	wjar-tv 6:30pm
28.0	20.7		25.3			21.3	
wtmj-tv 7:00pm	ksd-tv 9:30pm		wbre-tv 8:30pm			wdsu-tv 10:30pm	
24.4	20.4		34.8	24.8		24.3	
wns-tv 10:30pm	ksd-tv 10:00pm		wbre-tv 7:00pm	whio-tv 9:30pm		wjar-tv 8:00pm	
17.5	19.7					43.3	
wtmj-tv 9:30pm	ksd-tv 10:00pm					wdsu-tv 10:00pm	
18.2			24.8	50.3		25.0	
wxix 10:00pm			wabt 9:00pm	wbtv 7:00pm		wdsu-tv 10:30pm	
8.7			24.3	27.8	50.5	21.0	
wns-tv 10:00pm			wbre-tv 9:00pm	whio-tv 10:30pm	wdsu-tv 8:30pm	wpro-tv 7:00pm	
14.4							
wxix 7:00pm							
			19.0	36.0		24.3	
			wabt 8:30pm	wbtv 6:00pm		wdsu-tv 4:00pm	
			26.8			26.0	
			wabt 8:30pm			wdsu-tv 10:00pm	
16.2			32.8	7.5			
kwk-tv 6:00pm			wbre-tv 8:30pm	wlw-d 11:15pm			
10.9			15.3			25.8	
wns-tv 10:00pm			wbre-tv 4:30pm			wdsu-tv 6:00pm	
8.9			25.3				
wisn-tv 3:30pm			wbtv 5:00pm				
			29.3				
			wbre-tv 10:00pm				

10. Classification as to number of stations in market is Pulse's
 also determines number by measuring which stations are actually
 by homes in the metropolitan area of a given market even though
 self may be outside metropolitan area of the market.

What Makes Columbus A Market?



Panoramic view of greater Columbus*

Last year, in Columbus, Ohio, 551,000 people spent 146 billion dollars on food alone.

Each week, 7 major Columbus shopping centers serve over a million consumers, and...

Each day, the influence of WBNS-TV's commercials is reflected in the sales volume of 3,774 food, drug and variety stores.

WBNS-TV
Coverage Facts
Total population
 1,872,900
Total families
 556,000
Total TV homes
 500,400

WBNS-TV is 1st choice with advertisers and viewers in mid-Ohio, where both market and WBNS-TV are too important to overlook.

*Photo courtesy of Lockbourne Air Force Base, Strategic Air Command, Columbus, O.

Number 1 in "Columbus Market" series.

WBNS-TV

channel 10 • columbus, ohio

GBS-TV Network . . . Affiliated with Columbus Dispatch . . . General Sales Office: 33 N High St
 REPRESENTED BY BLAIR TV.

We were tempted to shout:



Mattel,

—to point



with pride:

Mickey

—to dramatically reveal:

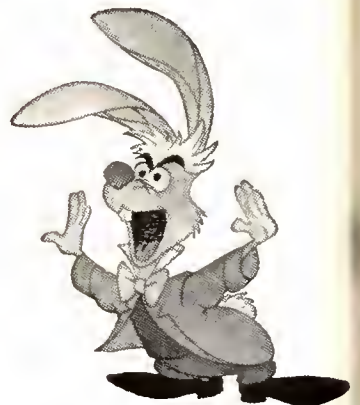


—to announce



with pleasure: **Mickey Mouse**

—to excitedly blurt:



But modesty



(thank goodness) prevailed. All well th

Burp* Gun scores bull's-eye on Mickey Mouse Club!

se Club proves biggest gun in Mattel, Inc., arsenal!

ttel, Inc., hits its target with Mickey Mouse Club!

b moves 900,000 to shell out for Mattel, Inc., toy!

ttel, Inc., finds Mickey Mouse Club hot as a pistol!

Mattel, Inc., introduced its toy Burp Gun in March '55 . . . and it sold steadily. Then, in October, Mattel put the toy on ABC-TV's Mickey Mouse Club.

By November 1, normally the last minute for Christmas reordering, the Burp Gun had been shown on the Club *just four times*. At the end of November, retailer reorders were *still* swamping Mattel. By December 15, Mattel had sold almost a million Burp Guns—just about a cool 4 million dollars' worth!

Mattel's product and timing were right. So was its choice of the Mickey Mouse Club . . . the program that reaches more homes and viewers than any other *daytime* program, more kids than *any* program (except Disneyland), more adults than all but 8 of the 25 top *adult* daytime programs. And it reaches them at a cost per thousand of 68 cents per commercial minute — less than any other show, day *or* night. As Mattel, Inc., will tell you, this show is a buy!

ABC TELEVISION NETWORK

DEPARTMENT STORE

SPONSOR: Fowlers Dept. Store

AGENCY: Direct

CAPSULE CASE HISTORY: *Fowlers Department Store uses three spot announcements daily throughout the year via station KVWO. Announcements are supplemented by various sports shows. Through consistent use of spot radio plus selected programs, the following increases have been shown: (1) Men's department showed 46% increase in 1954 over 1953, another 10% increase in 1955. (2) Women's department upped sales by 16% in 1954 over 1953 and in 1955 saw another 14% jump. Approximate monthly expenditure: \$250.*

KVWO, Cheyenne, Wyo.

PROGRAM: Announcements

A logo for "Radio results". The word "RADIO" is in a bold, white, sans-serif font inside a dark square. To its right, the word "results" is in a larger, bold, black, sans-serif font. The entire logo is set against a light background with a thin black border.

RADIO results

COMBINE

SPONSOR: Eagle Farm Equipment

AGENCY: Direct

CAPSULE CASE HISTORY: *This dealer of J. I. Case equipment recently aired a spot announcement at 12:10 p.m. on CJGX. Advertised was a combine at a reduced price, to sell for \$750. At 1:30 p.m., the sponsor received a long distance phone call from a farm town. The caller later paid cash for the combine. The machine was advertised only once—in the announcement mentioned above. Cost of the commercial was \$2.25, while the sponsor grossed \$750. Eagle Farm Equipment was particularly pleased because it was an "off season" for combines.*

CJGX, Yorkton, Saskatchewan

PROGRAM: Announcements

DOG FOOD

SPONSOR: Cadet Dog Food

AGENCY: Mann-Ellis

CAPSULE CASE HISTORY: *A participation schedule in three programs plus widespread promotion efforts boosted Cadet into number one dog food position in Negro market in New York. Spanish Breakfast Club, Spiritual Time and Dr. Jive Show were promoted via WWRL-printed three-color posters. Posters were placed high on store walls, featuring disc jockey endorsement of the food, with space provided for writing in price before posting. The dual-media approach was extremely successful for the advertiser, which became leader in intended market.*

WWRL, New York, N. Y.

PROGRAM: Participations

LIVESTOCK

SPONSOR: York Livestock Commission

AGENCY: Direct

CAPSULE CASE HISTORY: *Sponsorship of a half-hour program plus spot announcements for a full year brought as much as an 83% increase to this auction market organization. Objective of the drive was to establish a competitive market for fat hogs, in face of poor prices being paid for livestock. With weekly remote broadcast and five one-minute announcements per week, the Commission realized an 83% gain in sale of hogs, 7.8% for cattle, 9.6% for calves and a 2.4% increase in dollar volume. Campaign cost \$100 per month. Contract renewed.*

KAWL, York, Nebr.

PROGRAM: Announcements, show

CARS

SPONSOR: Seifert Pontiac-Cadillac

AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *For three consecutive nights, Seifert Pontiac-Cadillac participated in the station's broadcasts of quarter-final and semi-final State high school championship basketball games. On each of the evenings, eight announcements were aired. During this time, commercials highlighted 12 automobiles, of which 11 were sold. Total advertising cost for the 24 participations was \$150; and the sponsor, satisfied with results, attributes success of the drive solely to radio.*

KVOD, Denver, Col.

PROGRAM: Participations

RECORDS

SPONSOR: H. P. Wasson & Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This department store selected the station's Easy Does It show in which to promote its record department. It set aside 500 records to be given away as souvenirs during the three-and-a-half-hour remote program. During the first 40 minutes of the show, all 500 records had been given away. Wasson's added 200 records for the after-school rush. These were gone in a matter of minutes. As a result of this trial-run, a schedule of announcements in the above program, in addition to a schedule in a woman's show, was slated.*

WIBC, Indianapolis, Ind.

PROGRAM: Participations

APPLIANCES

SPONSOR: Lawrence Appliance

AGENCY: Givens & Davies

CAPSULE CASE HISTORY: *A 60-hour continuous Sell-A-Thon Broadcast directly from the advertiser's store resulted in the sale of about \$9,000 worth of electrical appliances and television sets. During the remote broadcast, all regular advertisers were given time. Unsold time was devoted to promoting the special offers at Lawrence Appliance, with contests and free gifts as well as customer interviews featured. A highlight of the show was a breakfast of hotcakes and coffee served to those at the point of sale. Cost of the Sell-A-Thon was \$600.*

KGEM, Boise, Idaho

PROGRAM: Sell-A-Thon

the shirtsleeve facts in Milwaukee...


...in just one year

is already near the top in
all three: Pulse, Hooper and
Trendex. Throughout the
Midwest, they're talking about
WRIT, NOEMAC's sensational
24-hour indie in Milwaukee.

KLIF . . . DALLAS
KELP . . . EL PASO
KILT-TV . . . EL PASO*
KNOE . . . MONROE
KNOE-TV . . . MONROE
WRIT . . . MILWAUKEE
KTSA . . . SAN ANTONIO
WTAM . . . GREATER ATLANTA
WNOE . . . NEW ORLEANS

*In operation soon



NOEMAC  **STATIONS**
NEWS MUSIC

AMERICA'S LARGEST GROUP OF INDEPENDENT RADIO STATIONS

SPONSOR Asks...

a forum on questions of current interest
to air advertisers and their agencies

Where do television copywriters come from



Wallace W. Elton
V.p. and Director
J. Walter Thompson, N.Y.

THE PICTURE HAS CHANGED

● Today they come from the same areas that produce creative advertising people for all media. But it was not always so.

About 10 years ago, when the production of tv commercials started to increase, most of our tv writers were drawn from an experienced and well-staffed motion picture department. That department had been producing institutional and sales training films as well as "minute movie" advertisements for use in theatres.

Additional help came from writers of live radio commercials and the resulting group formed what the military calls a cadre, with the technical experience to indoctrinate new talent.

During recent years, as the demand for tv talent increased, writers have come from diverse sources. Now they come from areas that produce good advertising men for all media—from areas that are defined by talent and creative ability rather than by work classification.

For instance, some of today's successful tv writers have come from outdoor and print advertising, publication staffs, research and cartooning as well as from radio and television stations

and motion picture studios. Some have come from undergraduate college publications via agency trainee programs or apprenticeship in general copywriting. Candidates from the latter sources are discovered by watching the college magazines.

Wherever they come from, the best tv writers usually have a graphic or "picture" sense. They realize that more than half of human knowledge is acquired through the eyes.

Finally, the most encouraging trend of the last few years has been the increasing collaboration between print writers and tv writers. More and more good tv commercial ideas are coming from the general editorial groups. The result will be a breed of advertising writer characterized by an ability to write for all media.



Gordon Webber
V.p. in chg. of Tv Commercials
Benton & Bowles, N.Y.

THEY'RE WHERE YOU FIND THEM

● The good tv copywriters, like gold, are where you find them. And, like gold, you sometimes find them in the most unlikely places.

Copywriters on our staff previously have had jobs ranging from artist on a metropolitan newspaper to a menswear salesman at Macy's. In between are

a former salesman for a silver company, an announcer, a song writer, an actor, a commercial photographer, a film writer, an instructor in music theory and a former mimeograph operator. There are also a few ex-radio copywriters, station continuity writers and an art buyer.

What do you look for in a good copywriter?

You look first for a good professional advertising man. That is to say, a person who knows the principles of the advertising profession as well as the practice of it. A man who knows the difference between a good selling idea and what is merely a gimmick.

Beyond professional competence there are other attributes that a copy chief hopes—rather wistfully at times—to find in his best writers. There is a hint of one of those attributes in the listing of pre-tv jobs above. The one thing so many good copywriters of seemingly divergent backgrounds have in common is a visual sense.

The man or woman who can "think in pictures"—pictures that *move*—as well as in terms of the compelling headline and the polished selling phrase is cherished above all others by a copy chief.

The ideal tv copywriter has other characteristics, too. He may have a music background (as the ex-songwriter and music instructor) and that may lend grace and good ear to what he writes. He may have had dramatic training (as the former actor and announcer) which could add drama and humor to his copy.

And finally, if the copy chief is abundantly blessed, this ideal copywriter just might have added to all the rest the rarest trait of all: *taste*—that ineffable sense of what fits when and where.

If a copywriter has all these, he is gold, indeed, and you don't care where you find him.



John W. Esau
Radio-Tv Copy Chief
N. W. Ayer & Son, N.Y.

TV COPYWRITER IS NOT BORN

● Basically, the tv copywriter is not born. Somewhere during the formative years he commences to fulminate. There are sparks. The sparks in the normal firing order are:

1. Write
2. Write Advertising Copy
3. Write Tv Advertising Copy

A tv copywriter starts out even with all other beings—with eyes, ears and a mind. What he makes of these faculties—senses and brain matter—in the years following, represent the creative shakedown cruise. If he can write; if he can see pictures with his eyes closed, hear sounds with his ears plugged and finally, evaluate the sensations within himself—then he has the makings of a tv copy man.

Tv copywriters are self-made. They can be guided, counseled, edited and encouraged. However, day-by-day development must occur within the writer.

Where do they come from? At N. W. Ayer, tv copywriters bud from individual roots. For example: newspaper, department store, radio station, high school teaching, college instructing, buried-alive pit of a carnival, television production, sports announcing, advertising manager. The common ingredients: disciplined eyes, ears—and a mind.

Tv copywriters must be individuals. Otherwise, a tv copy department slowly becomes a calcified mold of sameness and group-think. There must be one refreshing common trait. The advertising writers of audio and video are first and foremost perennial, critical consumers, with a gift for expressing honestly and clearly an enthusiasm for a product or service in the best-conceived, most persuasive pictures and words. ★ ★ ★

DECISION-MAKERS WHO DIRECT
NATIONWIDE BUSINESS EXPANSION ARE

AS A BASIC
ADVERTISING
MEDIUM



LAWRENCE L. MACK, THE PRESIDENT AND FOUNDER OF SLENDERELLA INTERNATIONAL, PULLS NO PUNCHES WHEN HE DESCRIBES SPOT'S ROLE IN HIS BUSINESS:

"WE'VE FOUND THAT SPOT RADIO IS THE MOST EFFECTIVE MEDIUM TO BUILD OUR SERVICE, MARKET BY MARKET. WE'RE LIVING ON OUR SUCCESS WITH SPOT!"



SPOT SALES



On April 14th Permanent Affiliation Contracts were Signed.

Your "Follow-thru" Stations for
—Complete Merchandising Promotion Services—

Represented by
MEEKER TV, INC.
ADAM YOUNG, St. Louis

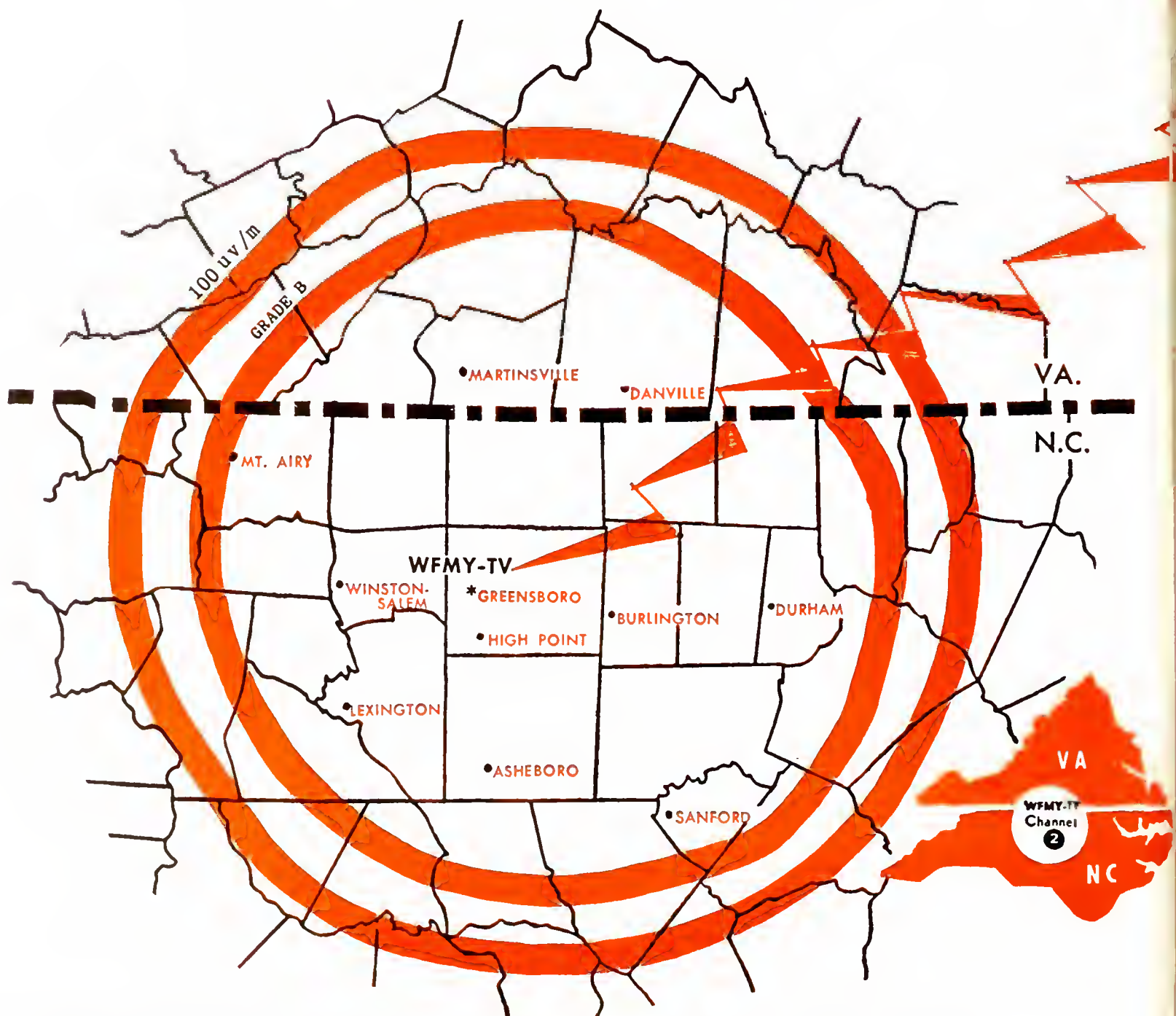
Now Operating

WEOA-CBS-RADIO
Evansville, Indiana

WFMY-TV

holds the Greensboro

50-county AREA spellbound



11 city weighted composite **TRENDEX** report — April, 1956

DAYTIME — sets in use, 18.1

	AVERAGE RATING	AVERAGE SHARE
WFMY-TV	12.6	69.6
second station	2.5	13.8
third station	0.7	3.9
fourth station	1.4	7.7
all others	0.9	5.0

NIGHT-TIME — sets in use, 47.0

	AVERAGE RATING	AVERAGE SHARE
WFMY-TV	27.8	59.1
second station	9.1	19.3
third station	3.1	6.6
fourth station	4.1	9.8
all others	2.4	6.0



and

TRENDEX proves it!

Our Pied Piper of The Piedmont rates the warmest welcome in these 11 key communities—as well as all the others—making up the rich Greensboro market-place! The weighted composite Trendex Report for April shows WFMY-TV's average daytime rating at an impressive 12.6! That's five times better than the next-best station! And night-time? A whopping 27.8—over three times the latter's average rating!

IN FACT—according to the same Trendex—WFMY-TV produces a higher average daytime . . and a higher average night-time . . rating in these 11 cities than ALL of the region's nine other stations put together!

Here's resounding evidence of how WFMY-TV's mighty 100,000 watts on Channel 2 has a boarding-house reach extending across 50 North Carolina and Virginia counties. Glowing proof, too, that WFMY-TV's seven years of carefully-planned local originations and arresting CBS-TV programs make it the undisputed television favorite of the rich Piedmont.

And what an area this Piedmont is! Alive with growing industry . . packed with nearly two-and-a-half billions of spending money . . thronging with more than two million customers . . and vibrant with selling opportunities!

There's only ONE station that can deliver ALL of it for you. WFMY-TV, of course! Fall in behind our Pied Piper's profitable footsteps and whistle yourself up a handsome share of its super-sales. Your Harrington, Righter and Parsons man knows the tune. Call him today!

wfmy-tv
Channel 2

GREENSBORO, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York — Chicago — San Francisco — Atlanta



Now In Our
Seventh Year

The Best Negro Market Buy!

BELFAST ROOT BEER
PETRI WINE
EX-LAX
BURGERMEISTER BEER
COCA-COLA
CARNATION MILK
FORD DEALER ASSOC
MOTOROLA
FEENAMINT
ELEVEN CELLARS WINE
666—COLD TABLETS
BUDWEISER BEER
PET MILK
FOREMOST MILK
CHEVROLET DEALERS ASSOCIATION
NORTH AMERICAN AIRLINES
RCA CORPORATION
LUCKY LAGER
ALL—PURE MILK
SAFEWAY STORES
HAMMS BEER

94% NEGRO PROGRAMMING KSAN

SAN FRANCISCO

RICHARD BOTT, Station Manager

Represented Nationally by
Stars National Inc.

Continued
from
page 10

AGENCY AD LIBS



Which can command more identification with the folks at home, Olive Oyl or Mrs. Ralph Kramden? And who is more realistic in the role of White Knight—Prince Valiant or Hal March?

The intimacy of television is caused by its believability, by real people actually moving and talking, even as you and I. To this must be added good concepts, sound plots, honest dialogue—not easy things to come by, for sure, but once achieved whether the series be a *Robin Hood* or a contemporary one, it lives and breathes and mirrors life to the greatest degree yet achieved in mass communications.

So in my humble and biased opinion, Fellers, I think you stuck your necks way out inviting comparison with tv on grounds such as these. Which brings me to Point Two in the tract, another article of recent vintage which bears on this same thought and appeared in the *New York Times* magazine section where a gentleman saw fit to print the news that television “advertising with a touch of wit is gaining rapidly in a world overrun by the loud, hard commercial.”

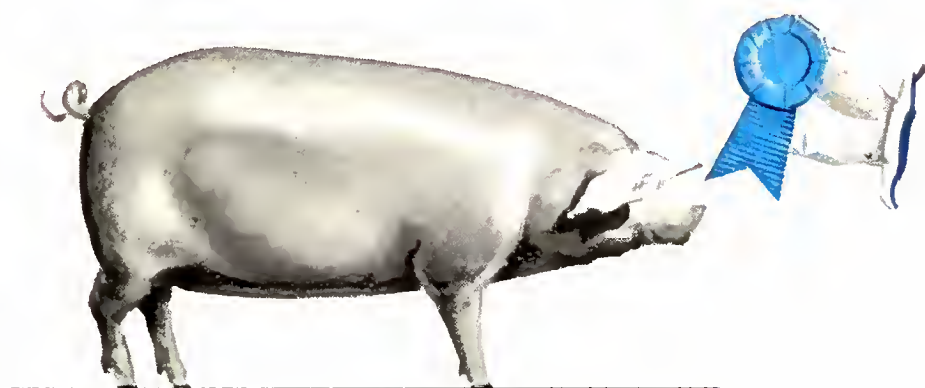
In the first place the “loud commercial” is seldom seen or heard in television. The decibel count of tv copy is about one-third that of radio for the simple reason that video so overpowers audio. Secondly, if by “hard commercial” it is meant one that employs the most direct advertising techniques such as demonstration, problem-solution, testimonial, etc., our author is as wet as a small mouth bass. These are still the most successful advertising methods.

The examples of the trend to animation, listed in this article, are of the Grotesque School upon which I have commented before. In contrast to all the art work whimsies which appear in television today, I submit the straightforward unabashed copy used by Revlon. By the standard of salesability these so far outrank any others in the business that they defy comparison and the only animation which ever appears is a simple diagram showing how Clean and Clear gets five layers deep into the skin. In place of Bert and Harry they’ve got Hal and Evelyn and Barbara. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in “Agency Ad Libs?” Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St., New York.

Look out, Mars Murray's Coming!



For seven years Murray Cox's Annual WFAA Farm Study Tour has taken hundreds of interested people on trips that range from Alaska to Bermuda, from Canada to Cuba.

Each year the tour is filled to capacity, and everywhere it goes it is royally entertained by municipal officials and agricultural leaders. Though it hasn't yet been to Mars, there's no doubt Murray will get around to it, if he thinks there are any farmers up there.

For Murray Cox is the dean of Texas radio farm directors and his reputation extends far beyond his own state. His farm news on WFAA is among the Top Ten* programs popular with North Texans and what he says makes mighty important listening to them.

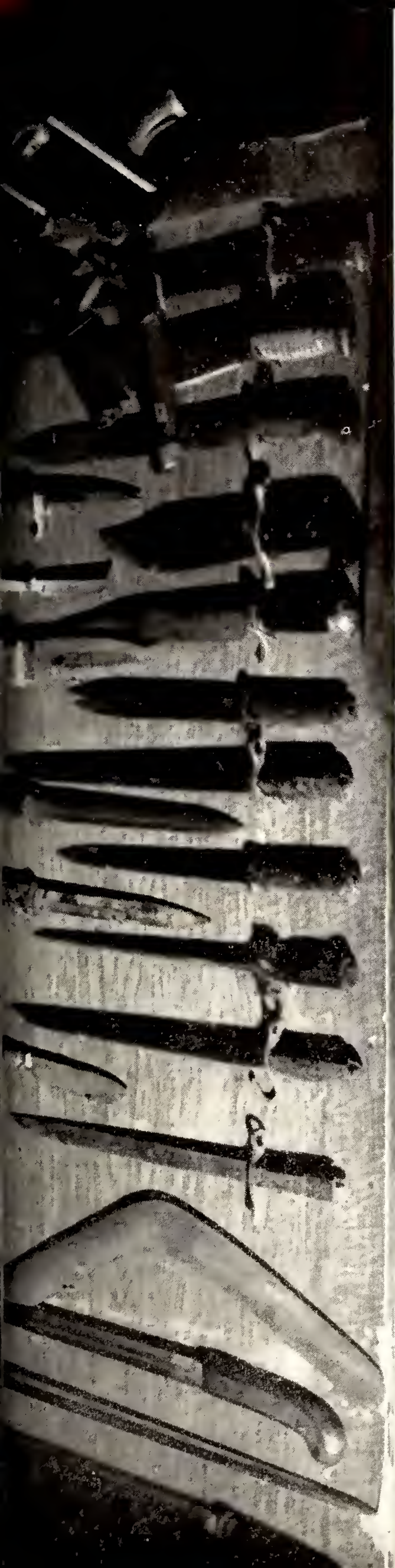
If you sell anything farm families buy — and today that includes just about everything from airplanes to zippers — let Murray sell it to WFAA's big* farm audience. Your Petry man can give you the details.

820 **WFAA** 570
50,000 WATTS 5,000 WATTS
DALLAS
NBC • ABC • TQN
Edward Petry & Co., Inc., Representatives



*Whan Study, A. C. Nielsen, N.S.I.





FORMIDABLE!

...is the word for Inspector Fabian of Scotland Yard, the world's most famous detective, who has faced and foiled many a heavily-armed desperado.

And his exploits make spine-tingling television fare. With English star Bruce Seton in the title role, *Fabian of Scotland Yard* dramatizes the Inspector's most celebrated cases...takes viewers behind the scenes of the remarkable Yard, legendary for its crime-fighting prowess. In all markets...in any situation, *Fabian* will track down large audiences, get *formidable results*.

Just two quick examples. In 3-station St. Louis, *Fabian* commands 57% of the audience—close to 70% more than the nearest competition.* And in Ontario, where Inspector Fabian himself made a 30-day speaking tour for his sponsor, Molson's Brewery enthused: "He greatly stimulated our sales. His appearance was nothing less than a personal triumph, from which we derived full benefit!"

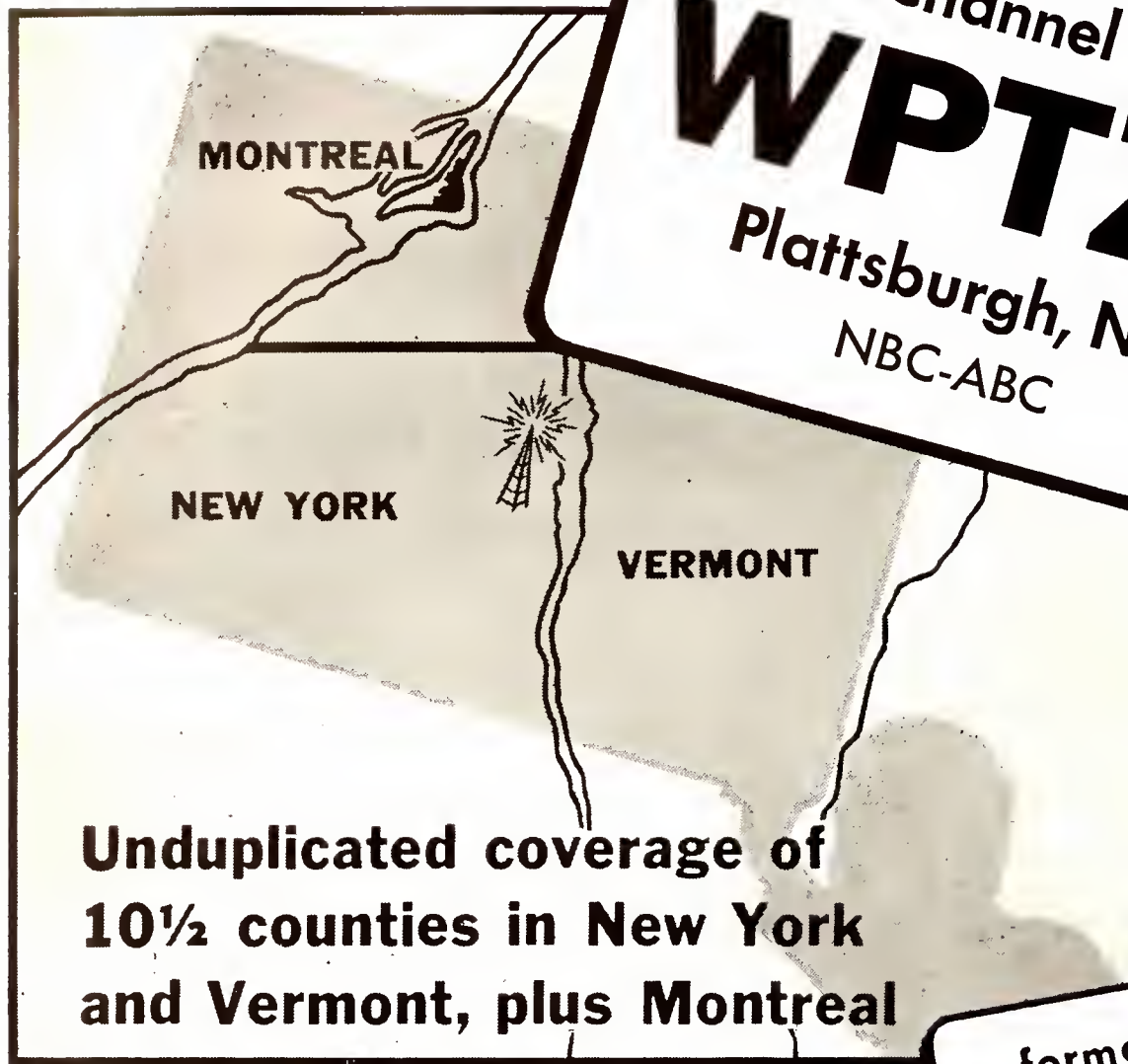
Fabian of Scotland Yard—which Radio-Television Daily reviewed as "far superior"—can help you unravel your knottiest sales problems. To get down to cases, call us for details and a private eyeful.

CBS TELEVISION FILM SALES, INC.

New York, Chicago, Los Angeles, San Francisco, Dallas, Atlanta, Boston, Detroit, St. Louis. In Canada: S. W. Caldwell, Ltd.

*Latest Telepulse

NEW... CALL LETTERS



Channel 5
WPTZ-TV
Plattsburgh, N.Y.
NBC-ABC

Unduplicated coverage of
10½ counties in New York
and Vermont, plus Montreal

formerly
WIRI-TV



NEW... PROGRAMS

All of the top NBC-ABC shows,
in addition to new local interest
features, mean a...

BIGGER AUDIENCE

... at the same old low rates!

**NEW
MANAGEMENT**

ROLLINS BROADCASTING INC.

General Mgr.: George L. BarenBregge
357 Cornelia St., Plattsburgh, N.Y.
Call Collect: Plattsburgh 3070

MONDAY

CBS	De Munn	TBE
Garry Moore Campbell Burnett B&J Series Mfg: R&R 68NY alt m L 1/4 hr \$3,140	Ding Dong School Gerber D'Arcy alt m 10:15-30 68Ch L 1/4 hr \$1,600	No network programming m-f
Arthur Godfrey Stand Brands Bates 68NY alt m L 1/4 hr \$3,995	Ernie Kovacs Show NY L	No network programming m-f
Godfrey (cont'd) Bristol-Myers Y&R m&w	Home m-f 11-12 Remote cut-ins 91Var L&F (Women's service program. For partic sponsors, there are eight 1-min commer- cials an hour available 1-min partic: time & tal \$7000	No network programming m-f
Strike It Rich Colgate: tthps rel. super suds palmolive tal. sust 68NY m-f Esty \$15,000	It Could Be You Hy m-f L	No network programming m-f
Valiant Lady Stand Brands Bates 68NY m L \$12,000	Feather Your Nest 60NY m-f L	No network programming m-f
Love of Life Amer Home Pr 117NY m-f L Ted Bates \$8500	Guiding Light P&G: Ivory, dust 68NY m-f L Compton \$9,500	No network programming m-f
News 1-1:10 m-f Sust	News 1-1:10 m-f L	No network programming m-f
Stand Up & Be Counted Sust	Stand Up & Be Counted Sust	No network programming m-f
As the World Turns P&G: preli Ivory snow 110NY m-f 104L B&B 1/4 hr \$31400	No network programming m-f	No network programming m-f
Johnny Carson Show Hy sust	No network programming m-f	No network programming m-f
Art Linkletter Lever: sust 68Hy m,w,f L BBDD Campbell Burnett 1/4 hr \$4000	Tennessee Ernie Ford Show P&G B&B Swift Mc-E Hy m-f L \$2700 1/4 hr	No network programming m-f
Big Payoff Colgate: tal. chlorophyll tal. pet. cashur tal. 68NY m-w,f L (sum tal th) Esty 1/4 hr \$3000	Afternoon Film Festival partie	No network programming m-f
Bob Crosby Campbell Burnett P&G Compton Hy \$3,700 1/4 hr	NBC's Matinee Theatre partic sponsors HY L COLOR \$3100 per partic time & talent	No network programming m-f
Brighter Day P&G 115NY m-f L Y&R \$9000	Queen For A Day Hy parties L 4-4:45 pm	No network programming m-f
The Secret Storm Am Home Prods: 119NY m-f L Ted Bates \$8,500	Afternoon Film Festival partic 3-5 pm	No network programming m-f
Edge of Night P&G: tide, preli 120NY m-f 122L B&B 1/2 hr \$3000	Modern Romances NY sust L 4:45-5	No network programming m-f
No network programming m-f	Mickey Mouse Club m-f Am par Buchanan & Minn Mining BBDD alt wks Welch Grape Ju DCSS 5:15-5:30 Armour Laird 5:30-5:45 Carnation Erwin Wasey 5:45-6 Chl per 1/4 hr \$2,800	No network programming m-f

TUESDAY

CBS	De Munn	TBE
Garry Moore 55-70NY L Best Foods Ludgin 1/4 hr \$3,140	No network programming m-f	No network programming m-f
Arthur Godfrey Norwich B&B Var see mon L	Ernie Kovacs Show NY L	No network programming m-f
Godfrey (cont'd) Kellogg Burnett t&th	Pillsbury Mills m-th Burnett	No network programming m-f
Strike It Rich Colgate m-f (see mon) Esty	Valiant Lady Wesson Oil NY L Fitzgerald	No network programming m-f
Valiant Lady Wesson Oil NY L Fitzgerald	Love of Life Amer Home Pr m-f (see mon) Ted Bates	No network programming m-f
Search for Tom's P&G: Joyt m-f (see mon)	Guiding Light P&G: Ivory, dust m-f (see mon) Compton	No network programming m-f
Guiding Light P&G: Ivory, dust 68NY m-f L Compton \$9,500	News 1-1:10 m-f L	No network programming m-f
Stand Up & Be Counted Sust	Stand Up & Be Counted Sust	No network programming m-f
As the World Turns P&G: preli Ivory snow m-f (see mon) OFS	No network programming m-f	No network programming m-f
Johnny Carson Show Hy sust	No network programming m-f	No network programming m-f
Art Linkletter Lever: sust 68Hy m,w,f L BBDD Campbell Burnett 1/4 hr \$4000	Tennessee Ernie Ford Show P&G B&B Swift Mc-E Hy m-f L \$2700 1/4 hr	No network programming m-f
Big Payoff Colgate: tal. chlorophyll tal. pet. cashur tal. 68NY m-w,f L (sum tal th) Esty 1/4 hr \$3000	Afternoon Film Festival partic	No network programming m-f
Bob Crosby Campbell Burnett P&G Compton Hy \$3,700 1/4 hr	NBC's Matinee Theatre partic sponsors HY L Color \$3100 per partic time & talent	No network programming m-f
Brighter Day P&G 115NY m-f L Y&R \$9000	Queen For A Day Hy parties L 4-4:45 pm	No network programming m-f
The Secret Storm Am Home Prods: 119NY m-f L Ted Bates \$8,500	Afternoon Film Festival partic 3-5 pm	No network programming m-f
Edge of Night P&G: tide, preli 120NY m-f 122L B&B 1/2 hr \$3000	Modern Romances NY sust L 4:45-5	No network programming m-f
No network programming m-f	Mickey Mouse Club m-f Am par Buchanan & Minn Mining BBDD alt wks Welch Grape Ju DCSS 5:15-5:30 Armour Laird 5:30-5:45 Carnation Erwin Wasey 5:45-6 Chl per 1/4 hr \$2,800	No network programming m-f

WEDNESDAY

CBS	De Munn	TBE
Garry Moore Lever Bros JWT Frigidaire Gen Motors Kudner NY \$3140 1/4 hr Arthur Godfrey Easywasher BBDO Simonize SSCB 104Var (see mon) L	No network programming m-f	No network programming m-f
Godfrey (cont'd) Bristol Meyers Y&R Bristol-Myers Y&R	Remote cut-ins Home m-f 11-12 91Var L&F	No network programming m-f
Strike It Rich Colgate m-f (see mon) Esty	1-min partic: time & tal \$7000	No network programming m-f
Valiant Lady General Mills w, f OFS, K-K Love of Life Amer Home Pr m-f (see mon) Ted Bates	It Could Be You Hy m-f L	No network programming m-f
Search for Tom's P&G: Joyt m-f (see mon)	Feather Your Nest NY m-f L	No network programming m-f
Guiding Light P&G: Ivory, dust m-f (see mon) Compton	News 1-1:10 m-f L	No network programming m-f
Stand Up & Be Counted Sust	Stand Up & Be Counted Sust	No network programming m-f
As the World Turns P&G: preli Ivory snow m-f (see mon) OFS	No network programming m-f	No network programming m-f
Johnny Carson Show Hy sust	No network programming m-f	No network programming m-f
Art Linkletter Lever: sust 68Hy m,w,f L BBDD Campbell Burnett 1/4 hr \$4000	Tennessee Ernie Ford Show P&G B&B Swift Mc-E Hy m-f L \$2700 1/4 hr	No network programming m-f
Big Payoff Colgate: tal. chlorophyll tal. pet. cashur tal. 68NY m-w,f L (sum tal th) Esty 1/4 hr \$3000	Afternoon Film Festival partic	No network programming m-f
Bob Crosby Campbell Burnett P&G Compton Hy \$3,700 1/4 hr	NBC's Matinee Theatre partic sponsors HY L Color \$3100 per partic time & talent	No network programming m-f
Brighter Day P&G 115NY m-f L Y&R \$9000	Queen For A Day Hy parties L 4-4:45 pm	No network programming m-f
The Secret Storm Am Home Prods: 119NY m-f L Ted Bates \$8,500	Afternoon Film Festival partic 3-5 pm	No network programming m-f
Edge of Night P&G: tide, preli 120NY m-f 122L B&B 1/2 hr \$3000	Modern Romances NY sust L 4:45-5	No network programming m-f
No network programming m-f	Mickey Mouse Club m-f Am par Buchanan 5-5:15 Gen'l Mills m-w-f 5:15-5:30 5:45-6 Knox Reeves, Esty Mattel alt with Carson-Roberts SOS McC-E 5:30-5:45 Chl per 1/4 hr \$2,800	No network programming m-f

SATURDAY

[illegible]

Get to the heart of the nation's rich timberland

. . . and discover a

HEART OF GOLD



Covering Oregon's 2nd Market
Eugene — KVAL-TV
Channel 13
Roseburg — KPIC
Channel 4

*. . . any way you measure it, you'll
find this combination a surefire prescription to boost
sales in this rich market, reaching 130,190 families with
spendable income of*

\$681 Million

Put the team to work for you with a call to
your Hollingbery man, or Moore and Lund
(Seattle-Portland).



KVAL - TV - KPIC

EUGENE

ROSEBURG

Now—
Channel 2
 in
 fabulous **FLORIDA.**

Now—
WESH-TV
 is on
 the air in
 Jam-Packed,
 Sales-Rich
Daytona Beach.

Now—
 call
Edward Petry
& Company
 for
 details on
WESH-TV,
Daytona Beach
 and
WJHP-TV,
Jacksonville



agency profile

Mark Schreiber

President
 Mark Schreiber Advertising, Denver, Col.

"You can't go half-way in advertising," says Mark Schreiber, president of his own agency in Denver. And to prove his point, he's been known to use up to 1,000 radio announcements in two weeks for the Chevrolet Dealers Association, one of his clients.

"There are definite advantages to buying spot radio locally and right in the markets you know," he told SPONSOR. "For a successful campaign, the agencyman must know the particular loyalties that exist in listening habits. In this market, for example, we have some rather low-rated stations which regularly pull extremely well for advertisers, yet they're sleepers according to the books."

In tv, too, Schreiber feels knowledge of local markets is vital for effective buying. "You can't evaluate local tv programing with a rate book."

A long-time radio man (Schreiber started with KFUM, Colorado Springs, back in 1928), Schreiber is currently putting 30% of his clients' money into radio, 20% into tv, the rest into newspapers, outdoor and other media.

"Our 1956 radio billing is up 300% over 1955," he added. "I think that certainly shows the medium sold for our clients in the past year. Tv and newspaper billings are both up about 200%."

Schreiber fears, however, that radio may be killing the proverbial goose by triple and quadruple spotting. "Some advertisers have shied away from the medium because of this and because of the close adjacency to competitive commercials. We believe the musical trademark is probably the best answer in overcoming the evils of multiple spotting. However, in some instances sound effects and multiple voices have been used effectively by our clients as attention getters that make the copy stand out."

Schreiber finds that he enjoys the other side of the coin—being an agencyman after having been a radio salesman. "I run into the same men on the golf course that I always met there, and we still talk business on the links."

In fact, Schreiber confesses that he talks business virtually with everyone but his 13-year-old son Rick who's such an avid sports fan his father can't get a word in edgewise.

"You can't get bored with business in this agency," says Schreiber. "Our accounts are so diversified." They range from automotive to dairy to toys, construction and banking. ★ ★ ★



WHEN YOU BUY ATLANTA...BUY **waga-tv** AND GET A BIGGER SLICE OF THE MARKET!

Most national advertisers consider Atlanta a "must" market. The question is how best to cover the market. The answer is: compared with the other two stations in Atlanta, WAGA-TV reaches 17 to 22% more people with 14 to 16% more spendable income. Why? Taller tower, maximum power, top local and CBS-TV programing. Proof: consistent top ratings by both Pulse and ARB. Get the facts from our reps.



TOP DOG IN THE NATION'S 21st MARKET



waga-tv

100,000
watts
channel
5

CBS-TV in Atlanta

1100 Ft.

Represented Nationally by
THE KATZ AGENCY, Inc.

STORER BROADCASTING COMPANY SALES OFFICES

NEW YORK—118 E. 57th St.—TOM HARKER, Vice President and National Sales Director • BOB WOOD, National Sales Manager
CHICAGO—230 N. Michigan Ave. • SAN FRANCISCO—111 Sutter St.

i was borned in witnland

I'm mild, satisfying and I taste like a cigarette should. I was reared in the most exciting sales market on the Eastern seaboard--right under the noses of sophisticated New York advertising men (and that's where a good cigarette should be.)

Witnland is rich not only in bright tobacco but in unharnessed purchasing power. Now Eastern North Carolina has a 316,000 watt NBC affiliate to boot. Add Grade A service to the mighty Marine Bases at Cherry Point and Camp Le Jeune for good measure. Transmitter at Grifton, N. C. Studios and offices at Washington, N. C.



serving eastern north carolina
transmitter at grifton, n. c.
studios & offices at washington, n. c.
316,000 watts
headley-reed co., rep.

Continued
from
page 22

SPONSOR BACKSTAGE



are some figures, which seem to me to make a point or two:
1,123 radio stations subscribe to RCA Victor's Popular Album Service.

502 radio stations subscribe to RCA Victor's Jazz Album Service.

1,008 radio stations subscribe to Columbia Records' Popular Album Service.

489 radio stations subscribe to Decca's Popular Album Service.

Point one these figures make, in my opinion, is that certainly more than 1,000 radio stations disagree with Mr. Wax.

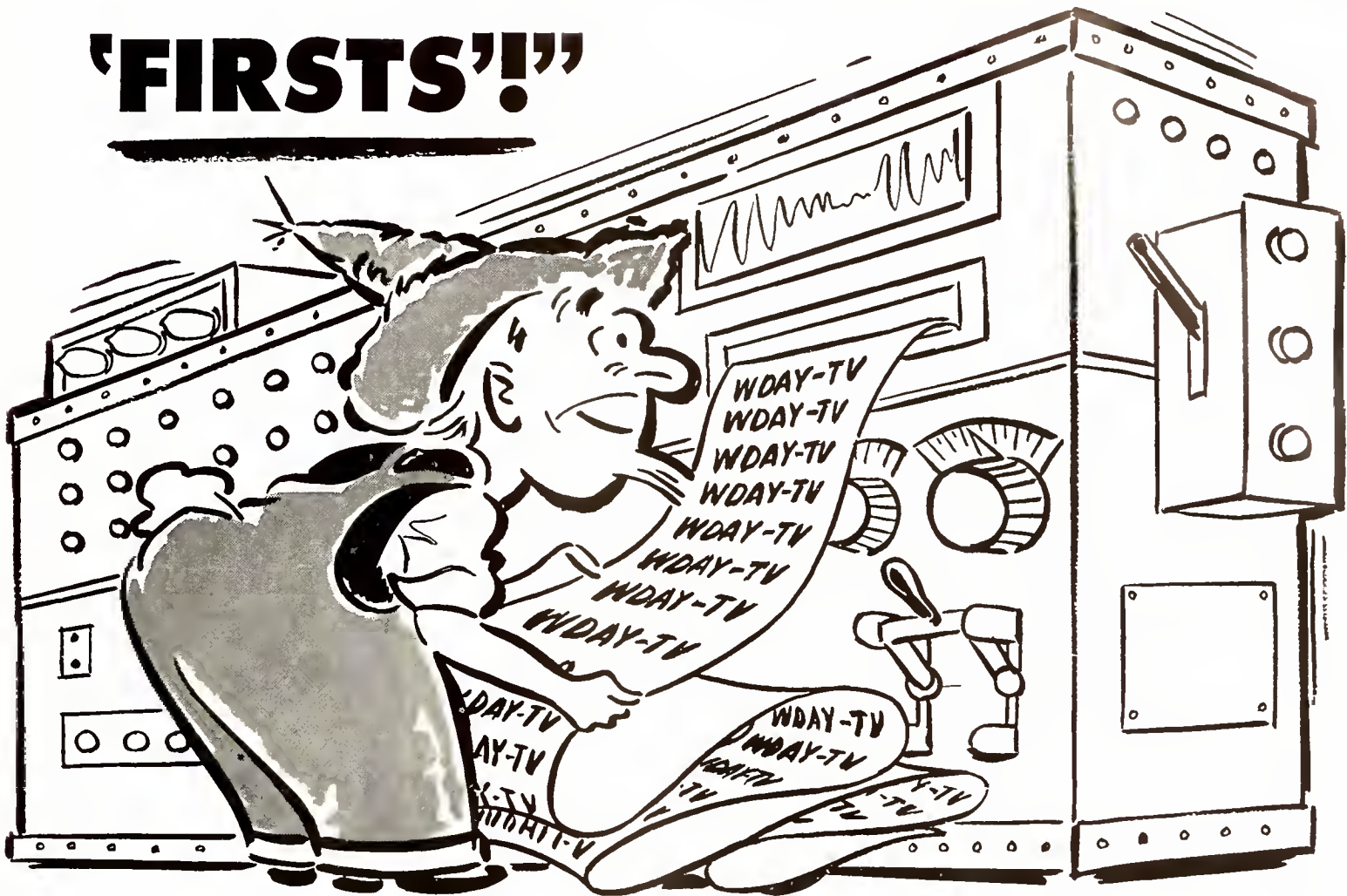
This, of course, is not to insinuate that WALL isn't a highly successful station. It very well could be (and probably is). This, also of course, is not to be taken as a free advertisement for the record company album services. But I strongly suspect that Jerry Wax, and possibly hundreds of program men around the country haven't really studied the record company album services objectively. Let's take RCA Victor's as an example:

A station subscribing to the Popular Album service of this disk manufacturer gets 72 albums per year, made by such performers as Perry Como, Eddie Fisher, Kay Starr, Tony Martin, Elvis Presley, to name just a few. With every album shipped to the station go many programing tips, ready reference labels, and other such aids. At least two program scripts are also provided each month. These scripts are generally divided into four segments so that they may be used as a full hour program, two half-hour shows or four fifteen-minute segments.

In addition to the 72 albums sent subscribers as a fixed part of the service, RCA Victor also sends subscribers bonus albums throughout the year. For example, last year the Benny Goodman Limited Edition album, which retailed for \$24.95 was sent out as a bonus album in the Victor service. The price to the station of the RCA Victor Popular Album service is \$40 per year. Even discounting such bonus albums as the Benny Goodman package just mentioned, this comes to just a little more than 50¢ per package, for merchandise which lists at a minimum of \$4.98 per package.

The Columbia, Decca, Capitol, Mercury, MGM, Coral and other major record company package services are just about as excellent a value as is the RCA Victor service. And for that matter so are the many fine transcribed library services. Our basic point is that radio music shows, which will build the largest audiences for advertisers, are those based on the most intelligent usage of all the music currently available. And of that music, these days, a tremendous amount of the very best is in record company package services. ★ ★ ★

"LOOKIT ALL THEM WDAY-TV 'FIRSTS'!"



YOU don't need an electronic brain to figure WDAY-TV's audience preference. Just look at the ARB figures!

WDAY-TV gets more than FOUR TIMES as many afternoon viewers as the next station — more than TWICE as many nighttime viewers!

WDAY-TV has 23 of the 25 most popular NETWORK shows in the area—14 of the top 15 FILM shows—all 10 top DAYTIME shows!

In addition to Fargo-Moorhead, the Survey covered four other metropolitan areas — *each between 40 and 50 miles away!*

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • ABC

PETERS, GRIFFIN, WOODWARD, Inc.
Exclusive National Representatives



AMERICAN RESEARCH BUREAU, INC.
NORTH DAKOTA: Fargo, Valley City, Hillsboro, Wahpeton
MINNESOTA: Moorhead, Fergus Falls, Breckenridge
November 13-19, 1955

	AVERAGE WEEKLY RATINGS	
	WDAY-TV	Station B
12:00 - 5:00 p.m. Monday thru Friday	18.6	4.0
5:00 - 6:00 p.m. Monday thru Friday	33.8	8.7
6:00 - 10:30 p.m. Sunday thru Saturday	40.5	17.6

EXCLUSIVE WDAY-TV

"SHOPPER STOPPER" MERCHANDISING PLAN!

Our foodstore plan featuring mass, end-of-aisle displays in Fargo-Moorhead super-markets is **PRODUCING RESULTS**. Want some yourself?

Plan includes:

- 1 Free mass displays in all participating "supers" in one-week period — simultaneously.
- 2 Free daily mention of Shopper Stopper Plan, with product identification, on WDAY-TV.
- 3 Free mats, shelf-talkers and price cards — all with Shopper Stopper trademark — for use as tie-in material.

round-up



Spanish-American show entertains and sells bi-lingually



Sareli & Brecht (l) mc KGBT-TV talent show

A show with two titles, *Buscando Estrellas* and *Talent Search*, completed a 13 week run on KGBT-TV, Harlingen, Texas with bi-lingually marked

success. Two masters of ceremonies kept the show moving at a fast pace during its weekly Sunday airings directed towards both Spanish and English speaking viewers.

Jorge Sareli, a Mexican movie star and KGBT-TV's chief announcer Les Brecht interviewed the talent which was chosen from aspirants living in the Rio Grande Valley.

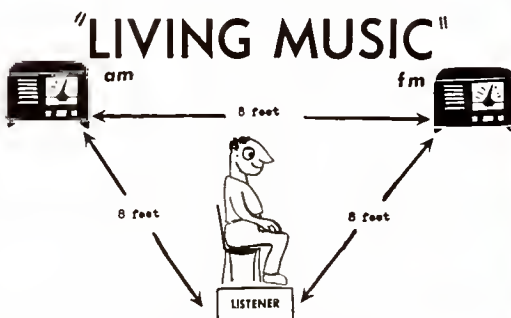
Talent winners were elected by viewers who were able to cast two votes for each pound of Pioneer brand flour they purchased. The show pulled a total of 1,018,000 votes representing 509,000 pounds of flour or about twelve carloads. ★ ★ ★

WGPA radio creates "Living Music" in listener's homes

Living Music is a programing technique that has been adopted by Bethlehem (Pa.) Globe Times radio station WGPA. WGPA listeners can have *Living Music* in their homes as long as they have two radios, a standard AM and an FM set which they can use simultaneously.

Two microphones are used to produce *Living Music*. Both are set up during an actual musical performance and each records on a common tape. One mike records on the upper portion of the tape and the other on the lower. When the tape is played for broadcast one half is played over the AM system and the other over FM.

At home the AM speaker is placed

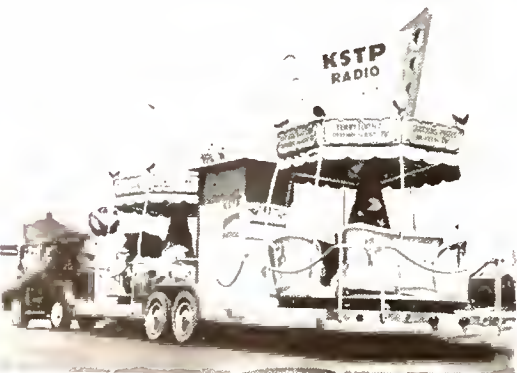


How WGPA listeners can hear 'Living Music'

on the listener's left and the FM is placed to the right. The listener should be between the two speakers as in the diagram above.

The result is to create at home the fullness of tone usually received only in a concert hall. ★ ★ ★

"Karnival Karousel" tours countryside promoting KSTP



KSTP 'Karnival Karousel' gets ready to roll

At company picnics, civic celebrations, store openings and a variety of other special occasions within 50 miles of Minneapolis-St. Paul, KSTP Radio and TV is usually well represented.

Complete with a public address system, calliope music and lights, the "KSTP Karnival Karousel" carries station radio and tv call-letters, slogans and program plugs wherever it goes. The outlet charges a modest rental fee for use of the Karousel. ★ ★ ★

KIMA-TV shares a recipe for color film processing

Color film, processed and ready for telecasting, has been produced in 49 minutes by Robert H. Horn of KIMA-TV, Yakima, Wash. Horn's efforts were made in anticipation of the time when KIMA-TV will be using color film for its local newscasts.

For nearly three years Horn's photo department has been processing its own black-and-white film for newscasts, local commercials, and special features. The black-and-white film for the station's daily newscast is processed in 15 minutes. Processing his own film is a virtual necessity for Horn inasmuch as there is no film lab within 150 miles of KIMA-TV.

The difference in processing time is achieved by cutting washing time from 23 to four minutes and cutting short-stop time in half from the prescribed two minutes. Drying is speeded up by a combination of heat and air forced through a special tank built by the KIMA photo department. ★ ★ ★

Balentine packers sponsor 11 county beauty contest



Birmingham beauty queen poses with sponsors

Final tabulation of ballots cast in response to tv station WBTW's recent hour-long *Beauty Ball* totalled 94,736. Ballots were made available only through grocers in counties represented by the 47 high school beauty queens who participated in the contest.

Winner, Miss Pat Elvington, was crowned during the *Balentine Jamboree*, a half-hour folk music program. Sponsor of the contest was the Balentine Packing Co. whose officials are shown above with Miss Elvington. They are, (l to r), B. D. Jeffcoat, C. O. Hinesdale, and B. B. Balentine. ★ ★ ★

WIDE awake station taxis its sleepy listeners home

"Had just one too many? Then don't drive! Call WIDE, and we'll send a taxi to take you home." That was the gist of the message broadcast from 10

p.m. Tuesday, 29 May to 6 a.m. Memorial Day by WIDE, Biddeford, Me.

The program included regular bulletins from state and local police headquarters, statistics on last year's Memorial Day death toll and pleas for safe driving along with recorded music.

Sponsors of the program included not only local merchants but the Bates Manufacturing Co., the Saco-Lowell shops and the Pepperell Manufacturing Co.

Not a bad idea for any day of the year. ★ ★ ★

Station WSGN recruits its own Marine Reserve Platoon



Sergeant & mascot recruit Marines on WSGN

The Marine sergeant above is Ken Holt of the 3d 105 mm Howitzer Battalion who is assisting WSGN Program Director Horace Pumphrey in organizing station's Marine Reserve Platoon. The young lady is platoon mascot, Joann Park.

As part of its public service programming WSGN is promoting enlistments in the Marine Corps among its Birmingham, Ala. listeners. Each WSGN enlistee receives a certificate of membership in the "WSGN Marine Reserve Platoon." ★ ★ ★

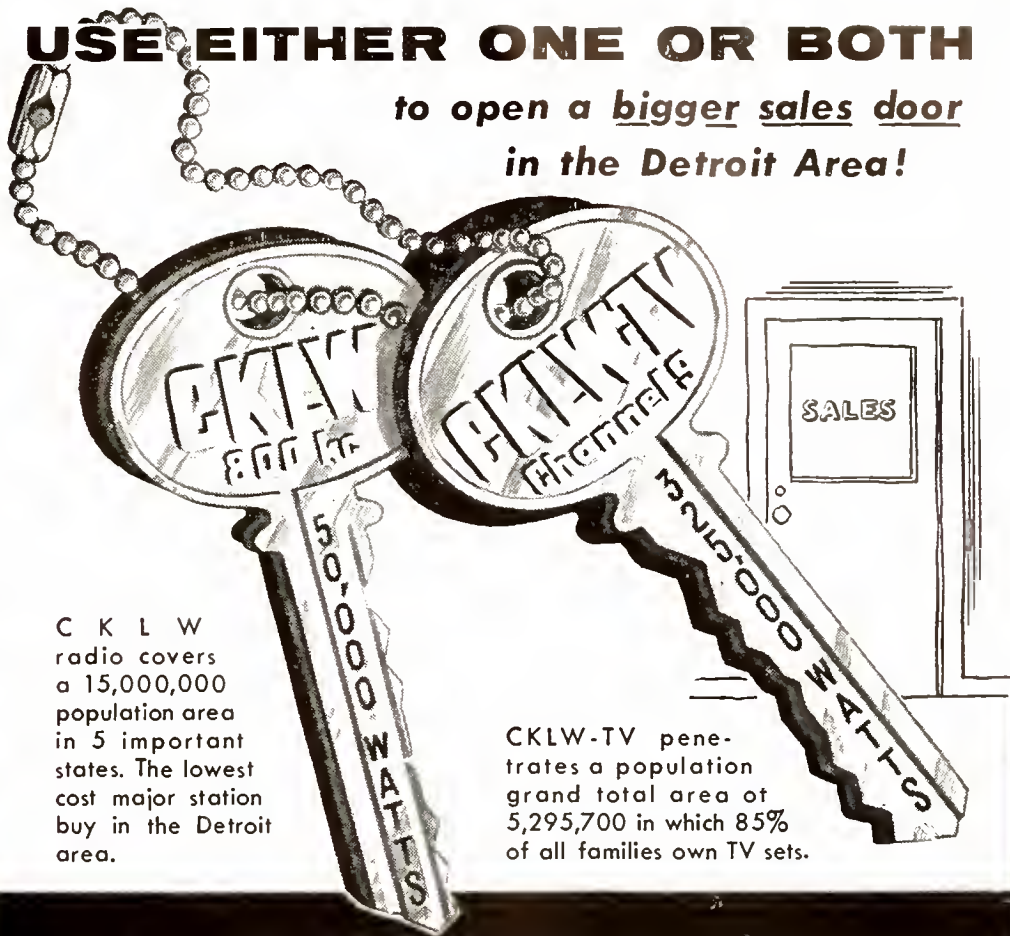
NBC's 'Window' gives public view of Wilkes-Barre store

In Wilkes-Barre, Pa., Fowler, Dick & Walker, The Boston Store, has had notable success with a participation each week-day morning in the "Home" segment of WBRE-TV's (NBC) *Window*. During the first week of the Boston Store's sponsorship, the participation originated from the WBRE-TV studios. Since then, however, it has been done daily at counterside directly from the Boston Store.

The entire store is wired for tv and connected directly to the WBRE-TV control room. On the second floor of

(Please turn to page 88)

USE EITHER ONE OR BOTH
to open a bigger sales door
in the Detroit Area!



CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

**800 kc. Radio
50,000 Watts**

J. E. Campeau, Pres.
Guardian Bldg., Detroit

CKLW

**Channel 9
325,000 Watts**

National Rep.
Adam J. Young, Jr., Inc.

**TULSA BALLROOM
WITH
JOE KNIGHT!**

• REACHES 25%* or BETTER OF ALL SETS IN USE IN TULSA FROM 2 TO 6 PM!
* FEB. 1956 PULSE
• ASK YOUR BLAIR MAN....

★KRMG 50,000 WATTS
740 KC
THE GREAT INDEPENDENT OF THE SOUTHWEST....

Birmingham Market Full of Homefolks

Please note these total audience figures as compiled from January, 1956, Nielsen (NSI) total station homes measuring 1-5 p.m. Sunday afternoons during WVOK's HOMEFOLKS SHOW.
(Johnny Poer—DJ)

Independent A 2.9%
Independent B 2.3%
Independent C 5.1%
Independent D 2.3%

WVOK - 65.8%
INDEPENDENT

Network A 5.6%
Network B 5.0%
Network C 4.1%
Network D 6.9%

Ask Radio-TV Reps (New York, Chicago, Hollywood, San Francisco) about identical show on WBAM Sunday afternoons or call Ira Leslie, WVOK-WBAM National Sales, collect 6-2924, Birmingham, Ala.

TILO ON THE AIR

(Continued from page 31)

cial reserves and 43,000 satisfied customers. This year, Donnellon reports, Tilo, now at the \$12.1 million level, has 67 field offices, 600-plus salesmen. It's netted a third of a million "satisfied customers," and has \$10 million in financial reserves.

Tilo's sales gains have been steady and notable, and management wants to keep them that way. That's why radio is selling in a very indirect way.

Donnellon outlines radio's objectives:

"First of all, we want to back up our field men. We want them to be able to take better advantage of their sales calls, to make more efficient use of their time, to get a foot in the door—and faster.

"There's another big objective. We know that if radio pre-sells the woman at home on the name of Tilo, she'll be infinitely more receptive when the Tilo

man rings her doorbell. A lot of women, rightly, are suspicious of door-to-door workers. We want to dispel that built-in prejudice by familiarizing her with the Tilo name and what it means.

"Another thing we want radio to do is build over the years an awareness to the fact that Tilo is the place to go when a housing problem arises. We reach many, many more homes with radio than we can possibly visit, or service. But we'll catch up eventually."

Just as important as what Tilo does want from its radio advertising is what it *does not* want.

"We don't want any leads, or direct sales, from radio," says Donnellon.

"Our salesmen work on commission, and they naturally work harder if they think we're backing them up. That's just what we are doing. We're backing them, not doing their work!

"Pre-selling is the most difficult thing in the world to measure. The only way we know we're succeeding is by checking on increased selling ac-

tivity in the various markets, and by the favorable comments from our men in the field.

"They love our advertising! They know the door is easier to open because of our radio announcements."

Radio pre-sells 10 basic Tilo concepts which, sooner or later, are integrated into all radio copy. Tilo terms them "Sound reasons for dealing with Tilo." They are: assets, age, size, experience, factory, craftsmen, insurance, equipment, budget plan and guarantee.

Radio announcements do two things. They pre-sell Tilo shingles or panels, used both in roofing and siding. They also implant an awareness of future need.

"Every time it rains, a house gets closer to Tilo," says Bolster, Moore account executive.

Tilo's actual potential is every frame house which now exists, and every frame house which is built. Deterioration in such houses starts the day the

(Please turn to page 76)



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
COLUMBUS, MISS.	WCBI-TV	4	9 June	20	450	CBS-NBC	-----	-----	Birney Imes Jr.

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER
BROWNWOOD, TEX.	-----	19	6 June	.645	180	-----	-----	Brownwood Television Corp.
MILWAUKEE, WIS. ³	-----	10	6 June	107	370	-----	650,000	Board of Vocational & Adult Education

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
BATON ROUGE, LA.	40	9 Jun.	154.5	450	\$190,005	\$325,000	WAFB-TV WBRZ	Bayou Bestg. Corp.
CASPER, WYO.	2	9 Jun.	.207	—275	\$80,670	\$120,000	-----	Harriscopie Inc.
SAN ANGELO, TEX.	3	9 Jun.	25.3	164	\$57,000	\$104,000	KTXL-TV	Jane A. Roberts

BOX SCORE

U. S. stations on air _____ **470**

Markets covered _____ **299**

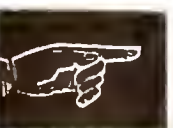
*Both new c.p.'s and stations going on the air listed here are those which occurred between 2 June and 9 June or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. NFA: No figures available at present on sets in market. †Community would support proposed lower-power station at least three years or until such time as it becomes self-sustaining. ‡Presently off air, but still retains C.I. §Non commercial. ¶Above ground.

FRANKLY,

*which tv/radio trade magazine
should top your list in 1956?*

A BRIEF AND USEFUL SPONSOR ANALYSIS

FOR BUSY STATION EXECUTIVES



*At the right are 10 key points
which will help you evaluate SPONSOR
in your 1956 trade paper plans*

The UNVARNISHED

PO
VER
TO
TV
)
R
65
A
SIC
EE
SF
ONT
DE
ADE
\$8
DO,
GENC
KE
BLI
6.
AMON
TWO S
7.
SPONS
OF EX
8.
THE
9.
AND
IN TE
CLIM
10.
THOR
HE'L

SPONSOR ADVERTISING FACT SHEET

1. EDITORIALY, SPONSOR IS TOTALLY BEAMED TOWARD NATIONAL ADVERTISERS AND AGENCIES. OUR MISSION IS TO GIVE "THE MEN WHO FOOT THE BILLS" GUIDANCE IN THE EVALUATION AND PURCHASE OF TV AND RADIO TIME AND PROGRAMS.
2. SPONSOR'S CIRCULATION IS THE PUREST FOR YOUR PURPOSES IN THE TV/RADIO TRADE PAPER FIELD. OF 10,000 CIRCULATION, ABOUT 7,000 GO TO NATIONAL AND REGIONAL AGENCIES AND ADVERTISERS; 3,650 TO ADVERTISERS. 3,300 TO AGENCIES. THAT'S 7 OUT OF 10—A REMARKABLY PINPOINTED CIRCULATION.
3. SPONSOR IS THE USE MAGAZINE OF THE INDUSTRY. TV BASICS, RADIO BASICS, TV RESULTS, RADIO RESULTS, FILM BASICS, TV DICTIONARY, TIMEBUYING BASICS, TV AND RADIO STATION BUYERS' GUIDE, TIME-BUYERS OF THE U. S., AND MANY, MANY MORE PROJECTS ARE EXAMPLES OF SPONSOR USE VALUE. SPONSOR AVERAGES 250 INFORMATION REQUESTS MONTHLY FROM ADVERTISERS AND AGENCIES.
4. ALL IMPARTIAL AGENCY-AND-ADVERTISER-TRADE-PAPER-READERSHIP-STUDIES MADE DURING THE PAST TWO YEARS PROVE SPONSOR'S DECIDED LEADERSHIP IN ITS FIELD (DETAILS ON REQUEST).
5. SPONSOR AVERAGES NEARLY 20 PAID SUBSCRIPTIONS (AT ITS QUALITY PRICE OF \$8 PER YEAR) AT THE 33 TOP TIMEBUYING AGENCIES. AT JWT, BBDO, Y&R, AND M-E SPONSOR HAS FROM 40 TO 60 PAID SUBSCRIPTIONS. AGENCY LIBRARIANS REPORTED, IN A TRADE PAPER STUDY, THAT SPONSOR IS KEPT ONE YEAR OR LONGER AS A REFERENCE SOURCE, THE AVERAGE PUBLICATION SIX MONTHS OR LESS.

FACTS *about SPONSOR*

6. RECENTLY, SRDS COMPLETED A STUDY OF ADVERTISING GAINS OR LOSSES AMONG THE TRADE PUBLICATIONS OF OUR FIELD. OF THOSE LISTED ONLY TWO SHOWED GAINS—SPONSOR AND SRDS. SPONSOR'S GAIN WAS OVER 250 PAGES.
7. ALTHOUGH TRADE PAPERS ARE FREQUENTLY REGARDED AS INTANGIBLES, SPONSOR IS ABLE TO SHOW SPECIFIC RESULTS (FOLDER OF EXAMPLES ON REQUEST).
8. SPONSOR IS A PRESTIGE PUBLICATION. YOUR PRESTIGE MESSAGE GETS THE ADVANTAGE OF SPONSOR'S EXCELLENT STANDING IN ITS FIELD.
9. SPONSOR FIGHTS FOR WORTHWHILE INDUSTRY IMPROVEMENTS, PROJECTS, AND REFORMS. IT IS REGARDED AS THE FOREMOST ADVERTISING MAGAZINE IN THIS RESPECT. THIS HELPS PRODUCE A HEALTHY, ACTIVE CLIMATE FOR YOUR MESSAGE.
10. NATIONAL REPRESENTATIVES LIKE SPONSOR. THEY KNOW HOW THOROUGHLY IT'S READ AND USED. ASK YOURS WHAT HE THINKS OF SPONSOR. HE'LL BE GLAD TO TELL YOU. HE KNOWS SPONSOR.



*the magazine
tv and radio
advertisers USE*

THE INFORMATIVE BROCHURE
"HOW MUCH SHOULD A STATION INVEST
IN TRADE PAPER ADVERTISING"
IS YOURS FOR THE ASKING.

TILO ON THE AIR

(Continued from page 72)

first board is put up, says Donnellon. He estimates that in New England, where Tilo concentrates its offices, 90% of all houses are frame.

"Our biggest selling point is that Tilo saves the home owner a lot of money.

"The average house has to be painted every three years. This costs about \$600. Repairs add up to \$30 a year. We save a homeowner as much as 30% of the annual fuel bill because of the insulation qualities of Tilo.

"When you add it all up, and prorate costs over a 10-year period, the customer is getting the siding or roofing free because of the money he's saved! Most important of all, he has permanent protection."

This is the type of commercial radio approach which Tilo uses:

"There is only one company devoted exclusively to home improvement and modernization that does all these four things: First, manufactures its own materials; second, trains the men who apply these materials; third, guarantees both materials and workmanship;

fourth, arranges convenient time payments. That company is Tilo.

"This means that when you deal with Tilo, you deal directly with a manufacturer who assumes full responsibility for all aspects of the work and, besides, eliminates the extra bother of making separate finance arrangements.

"Think of the worry and trouble and bother all this eliminates. Whatever you need for your home, whether it be painting or insulation, a new roof or new siding, think first of Tilo—America's largest company of its kind. Forty years and a half million satisfied homeowners say Tilo is best for home modernization or improvement."

Tilo management and Moore agency executives think the best type of radio advertising for their specialized purpose is the use of established personalities working in established, well-accepted shows.

That's why it buys one-minute participations in and adjacencies to news programs, music features and personality shows.

Its biggest news buy is five announcements weekly, Monday through Friday, on the Yankee network. Three commercials are aired at 9 a.m. on

Monday, Tuesday and Wednesday; two are aired at 6 p.m. on Thursday and Friday.

The same average of five announcements weekly is broadcast on each of the other radio stations. All commercials are aired from about 8:15 a.m. to 6 p.m., but the bulk are scheduled between 9 a.m. and noon.

Says Bolster:

"We figure sometime during that stretch of morning time the housewife is alone. She's gotten father off to work and the kids to school. Then, resting over a cup of coffee, she's more receptive to what we have to say."

Tilo buys time on radio stations located in nine of the 11 states in which it maintains field offices.

Two states are omitted. Nine offices in New Jersey, the company believes, are fully covered by a New York City station. And in Virginia, the single field office so far is insufficiently staffed to meet the demands which would come from a radio schedule. The agency sees little point in telling the public that Tilo services are available if there's not a full sales crew to circulate and take advantage of the broadcast messages.

TV in Fresno—
the big inland California
market means

• Basic NBC-TV affiliate
• Best local programs



Paul H. Raymer Co., National Representative

This list gives the number of branch outlets in each of the nine states, and the number of radio stations utilized in each.

New York—24 branches, seven stations. Massachusetts—13 branches, 11 stations. Connecticut—seven branches, four stations. Pennsylvania—five branches, one station. Rhode Island—two branches, one station. Maine—one branch, seven stations. New Hampshire—one branch, two stations. Vermont—one branch, three stations. Maryland—three branches, one station.

The local personality promoting the Tilo name in each of these market areas is featured in a stand-up display piece in each field office. It also includes a time schedule showing when Tilo participations are scheduled for each station.

Tilo takes every opportunity to remind field managers and salesmen of its radio schedule. One of the more specific reminders, which carries the implication that radio is backing the field force continuously, is an agency-devised letterhead for all field correspondence. The top of the page, printed in bright green, carries the notation "Tilo on the air."

Tilo is on the air 52 weeks a year. Its only changes are in copy elements of a seasonal nature.

New England and the East coast, for example, get a steady battering of storms during the hurricane season in late summer and early fall. Pre-hurricane season announcements about Tilo roofing stress the fact that the specially designed shingles are locked together so the roof can't blow off. Copy angles in the spring shift to the painting story, and in the fall, insulation gains in commercial emphasis.

Tilo, after its first full 26-week schedule, has just renewed radio for another 26 weeks. As for Tilo's future plans, Donnellon has this to say: "We'll be expanding, but we're going to expand in depth. We're going to more fully develop the areas in which we now have field offices. We'll add more men, make more calls, work for more sales.

"One reason we can expand in depth is because radio is paving the way for us. There are a lot of families who know about us, and we've just never had the manpower or the time to get around to them and to take fuller advantage of our radio pre-selling.

"We think also that the salesmen will be able to further develop their

own territories because radio, in effect, makes them more efficient.

"If, for example, the radio messages do open the doors faster for a man, he'll also be able to cut time in establishing Tilo as a reliable, solid outfit. And if in a week's time he is able to squeeze in a couple of more calls, he will reach and sell more people."

Management is also spending a lot of time on long-range projections for opening new offices in new markets.

These projections are being developed under the direction of Tilo's owners, two brothers named George A.

and Robert J. Tobin. George Tobin is executive vice president and chief administrative officer of the Tilo operation. Robert Tobin, who started with the company as a salesman soon after its founding, is president and board chairman.

George Tobin and Donnellon have made drawing-board plans to go West. The start will probably be in Western Pennsylvania, with additional field offices supplemental to those in the Eastern part of the state. Next logical progression will more than likely be into Ohio. ★ ★ ★



First in Kentucky—



"The Blue-Chip Buy in the Bluegrass State"

Romance and glamor aside, there's one Kentucky institution you can't afford to miss. It's WAVE-TV, *first by far*, in Kentucky and Southern Indiana television.

First In CHANNEL—Brilliant Channel 3!

First In COVERAGE—Effectively serves 173,000 more TV families than Louisville's second station!

First In PROGRAMMING—The best from NBC and ABC, plus topnotch local shows!

First In ADVERTISING—Carries more local and national advertising, year in and year out, than Louisville's other TV station!

First ON THE AIR—More and better experience, by more than a year!

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC



SPOT SALES
Exclusive National Representatives

COMMERCIAL SPEC

(Continued from page 29)

rent research that the audience for any commercial is kept or lost in the first 15 seconds.

But how do you hold them and sell them at the same time?

Says Levin: "Both Sy and I enjoy the Harry and Bert commercials. But we honestly feel that there were ways of more closely combining fun and hard sell—and with everything that

these commercials were expected to do in 90 seconds, we had to find them."

In an intra-agency memo, they reviewed some of the common types of commercials used for problems of this kind.

Number one was the "on land, in the sea, through the air" approach. Pointing out it was a favorite of all big industrial companies, they dismissed it as commonplace.

Number two was the "little picture technique" built around the ideal live

sales personality, added that it's been so done to death, it's hard to build identification.

Number three was a review of an institutional approach the two men called "Who put the boulders in Boulder Dam?" This type shows a shot of a huge public work or new office building, battleship or can opener and says "Does this look like a dam to you? Ridiculous—it's no dam. It's the sum of all the damn elements that went into it," and then it goes ahead to show everything produced by the company—which delights the company and deadens the customers.

Numbers four and five, also summarily dismissed, covered the "Pathe News" approach to showing a variety of products as well as the "Person-To-Person" or family-to-family commercial which has folks racing around the house in roller skates demonstrating all the products.

Number six, equally unsuitable, was the "Lord and Taylor" approach, the dolly and stop or stop-motion parade of all the client's products.

The result of all the discussion? A 20-page memorandum to the three-man executive committee charged with running the program: Chester J. Noonan, vice president; Carlton H. Gilbert, director of advertising of the US Rubber Co.; and Eugene I. Harrington, Richards' president.

In it, it was recommended that each commercial be built around one completely hard-sell visual copy point. That as a framework around this should be an animated cartoon situation that would be just as funny as possible, but whose prime point should lead up to the hard sell copy point. The buymark should be used, but not statically, near the opening and closing, and the company's diversity should be thoroughly covered near the end of each commercial.

To help in the entire commercial concept, the agency recommended the creation of a "World of US" where all kinds of wonderful things happen, thanks to US Rubber products.

Levin hied himself into a studio, and with the help of a 35-piece band and the Ray Charles vocal septet, did the lyrics and music for a US Rubber theme, a long sweeping waltz.

Part of this music is used at the beginning of the commercials where the buymark appearing as circular port-hole, opens as the camera trucks

Face The Facts! Let's

When you "Face the Facts" with Ken Headrick you learn that here is a radio contractor who has built a large early-morning audience. Ken, with his friendly and personal style of showmanship, has become "part of the family" to regular listeners in five states.

Ken starts out the day with his "Early Bird" program...and gives out with selected records, runs family type contests and gimmicks...and royally entertains from one end of the program to the other.

Ken Headrick is a radio man with the background to prove it...from college days and a music and journalism major...Armed Forces Radio during the war years...to program director and station manager. He knows radio...and knows how to make it worthwhile...for the listener as well as the advertiser. Face the Facts with a Peters, Griffin, Woodward man, or General Manager Harry Burke. Learn how KFAB and Ken Headrick can build sales for you in the Midwest Empire.

People depend on me 24 hours a day. I'm the physical trademark of KFAB, Nebraska's most-listened-to-station.

BIG MIKE

THE MIDWEST-EMPIRE STATION

KFAB

50,000 WATTS

OMAHA NBC RADIO

SODAK MINN. NEBRASKA IOWA KANSAS COLO.

through into the World of US while the lyrics point out:

*You and us
You and us
The US, US Rubber
So join us, discover
The World of US.*

At the end of each commercial, the Tree of US appears, with different products hung on it in each commercial. Three closeups of the products are shown, the whole tree, and then the company's buymark on the trunk as the waltz goes:

*So if it's a tire
Or Keds you require
While to sleep on
There's nothing like Koylon
On the Tree of US
Everything grows
In the World of US
Everyone knows
The US, US Rubber
For your family, no other
That's US, US, US.*

This theme (Levin, an old-time jingle man, insists it is *not* a jingle) thus gives each commercial carry-over identification, plants the background for buymark and diversity stories.

To hold the audience, it was decided that each commercial would have to start with an animation sequence that would not tip a commercial to come, hold the viewing audience, and most important of all, set the groundwork for the hardsell to follow.

As a general framework, Frolick and Levin recommended using familiar nursery rhymes and fairy tales as being elements the viewing audience would get easily. However they did submit them to slight variations.

Saint George and the Dragon for example opens with the Dragon lying on a couch pointing out that "I used to be just another dragon. Today, I own my own cave, car 'n everything, thanks to . . ." after which the US Rubber porthole buymark and music appear. St. George and the Dragon are seen in wild battle, with the knight mounted on a hobby horse equipped with rubber tires. The Dragon, who can't bite through the tires bitterly assails St. George for trickery, and is blandly told that these are "Safety-Age US Royal Masters, made with flexible steel."

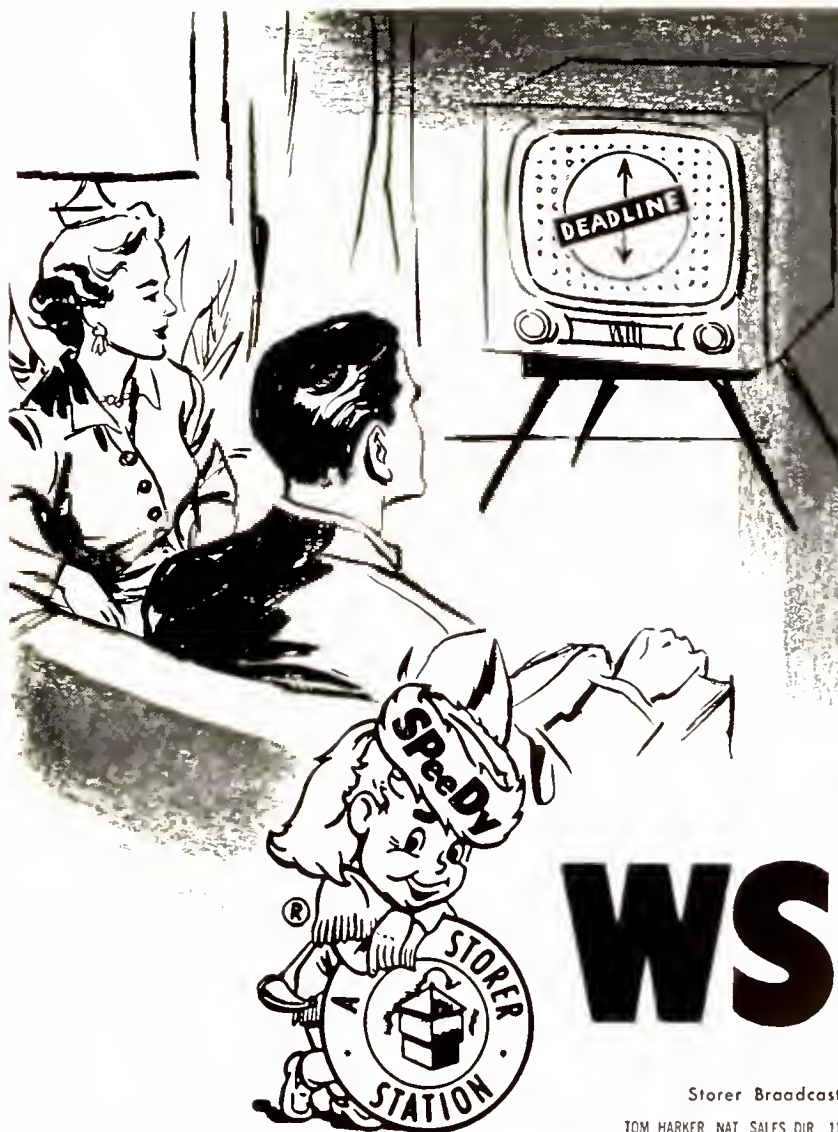
The hard-sell live-action story fol-

lows, built around the exclusive of flexible steel, with a visual showing a family in a skeleton car, then the word "safety" appears, a mesh of steel, and then the mesh tilts up and becomes the tire. The copy: "Surround your family with safety, surround them with steel, surround them with the only tires made with steel, Safety-Age US Royal Masters."

A return to the Dragon, now dressed in a grey flannel suit, who proudly reports he is now a US Royal salesman. "For after all, if you can't bite 'em, join 'em", and on into the Tree of US and the company's diversity story.

Frolick and Levin felt that this mixture of tongue-in-cheek fun, closely coupled with hard sell, with the animation stories directly chosen to fit with the hard sell, would give the commercials over-all customer effectiveness.

Evidently U.S. Rubber's Television Committee agreed, because the two men report that right from the acceptance of the initial memo, Noonan, Gilbert and the U.S. Rubber divisional v.p.'s have been "dream clients. They really made it possible for us to do a most effective job. We got help, never



Here's Toledo at Deadline . . .

WSPD-TV's newest daily show, "Deadline," has become a viewing must in Northwestern Ohio's Billion Dollar Market.

All in one smoothly blended half hour program, 4 well known WSPD-TV personalities colorfully deliver national news, local news, sports news and weather, at a fast-moving pace.

Buy a participation in "Deadline" and your sales results will show you just how conscientiously Northwestern Ohioans keep every "Deadline" date.

Call Katz or Cherry 8-6201, Toledo, direct

WSPD

**RADIO
TELEVISION**
TOLEDO, OHIO

Storer Broadcasting Company

TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

Represented Nationally
by KATZ

Get the Sensational
New Facts About . . .

The ONLY All-NEGRO Station in the Big Chicago Area

WBEE

1000 watts

Harvey, Ill.

MORE broadcasts to
MORE Negroes who
actually Buy More

ROLLINS BROADCASTING, INC.
National Sales Mgr.: Graeme Zimmer
New York Office: 565 Fifth Ave., EL 5-1515
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

interference, and on a format that looked as risky as this one did on paper, that is really something in this business."

Other commercials have used Little Miss Muffet, Dead-Eye Dick, The Sleeping Beauty, Simple Simon, Hare and Tortoise, Old MacDonald and other similar formats.

The agency tries very hard to make its hard-sell sections unusually effective too. Confronted with the problem of selling US Kedettes, US Rubber's line of womens' play shoes, Frolick and Levin came up with the following approach.

First they decided that play shoes look better when the legs are up in the air, that the shoes and the legs in them can be given more attractive angles. So they filmed five insert shots of the company's best-selling and most diversified types of shoes.

But now they needed an over-all gimmick, something that would really startle women into looking and make sure that men stayed as viewers too.

What they came up with is pictured at the start of this article, a setup so effective that *This Week* gave it a full page in color in its 3 June issue as an example of a really arresting commercial.

What viewers saw on the screen were 14 pairs of live lithesome legs, fetchingly clad in US Kedettes, and waving in dreamily attractive fashion amid billowing colored clouds as the camera dollied in towards closeups of them.

Seen for a total of 23 seconds, this fantasy sequence took about six hours to prepare and shoot at Transfilm's studios. Actually however, Levin and Transfilm took additional time beforehand to test the idea.

Used in the test were waist-high store dummies, turned upside down in the places the girls would be, so that lighting and camera angles could be set without keeping the girls on their backs for all the time required.

In the actual shooting, the girls were propped on cushions, their legs in full length sandal-hose ("What a job they were to get," recalls Levin) placed through holes in a plastic sheet with close-fitting armlets. The sheet was rigged on pulleys so that it could be raised and lowered to get the girls in position without having them crawl under it.

Used in the shots were 14 girls picked from Latin Quarter, Copacabana and Powers models. "They had

to be dancers primarily," said Levin. "You try lying on your back and holding your legs up in the air for two hours. It's quite a stunt."

Over 100 girls were auditioned before the 14 with the proper combination of good-looking feet, legs and well-trained muscles were found. For

★ ★ ★ ★ ★ ★ ★ ★

"... we look upon the television screen ... as a miraculous port through which every man can look out upon a fascinating wide, wide world. Eyes that a generation ago would have rarely strayed above the ground because of status or class or other misfortune now see anything that the richest, the most privileged, the most cultured man in any state of society could ever see."

SYLVESTER WEAVER
Chairman of the Board, NBC

★ ★ ★ ★ ★ ★ ★ ★

the two hours they stayed under the plastic sheet, the girls got \$70 apiece, listed as "SAG feature players," and \$70 repayments whenever the commercial is re-used.

Levin acted as director for the spot. Not only did this include the arduous job of inspecting 100 pairs of legs, he also had to worm and squirm his way under the 18-inch clearance of the plastic sheet whenever one of the 14 girls needed help in repositioning or changing position of her legs.

For the clouds, an old stage trick: Transfilm stagehands put dry ice in buckets of boiling water, which then billowed quite satisfactorily, but for only two minutes a shot. Angel hair was added on the plastic sheet for body.

The final result looks as though it had been shot from an airliner designed by Thorne Smith.

He gravely remembers it as a "rather difficult morning, but with the results well worth it." Eyewitness reports add a Mack Sennett touch when one of the hot water hoses burst and Levin got thoroughly sopped while trying to keep it from spraying the girls.

The shooting took place in one of Transfilm's largest studios, with a normal production crew of 12 people, plus 13 others including set designers, make-up man, agency men, Levin, and, of course, the gals with the legs.

Sol Goodnoff, chief property man at Transfilm, was responsible for the special effects and props used in the commercial. He even had a bottle of "emergency" cognac handy for the girls. The unit manager, Phil Frankel, said the sequence required 18 men,

about twice the number needed in the average commercial: five props, three electricians, three grips, two makeup men, a unit manager, a cameraman and assistant, a director and assistant.

Cost of the six hours work? About \$5,000. Result? A startling sequence for television that certainly gave playshoes a showcasing they have not had recently on tv.

The sequence itself fitted into the Cinderella story, retold with Cinderella scorning the Prince with "those old glass slippers again" and going happily off with the footman who knows all about US Kedettes.

The agency says the legs-in-the-cloud sequence was no stunt, but a carefully worked out way to merchandise Kedettes, adds that it gives each one of the commercials the same very careful thought for new ways to show the hard sell, as well as tying it colorfully to the animated humor.

In many instances, the animation itself repeats the live-action hard sell. For example, the Wolf tries to "get" the Three Little Pigs by putting first spikes, then axheads in the way of the jeep they use to go to market, finally tries to puncture their tires with a shotgun. Naturally nothing works, since the tires are US Royal Masters, made with flexible steel. The Wolf, of course, ends up still huffing and puffing, working at a service station inflating new Royal Masters for customers.

The commercials will continue to be seen in color on the Sunday Spectaculars on 17 June, 25 July and 12 August, and after that some of them will be repeated in black-and-white when US Rubber switches to its one-

★ ★ ★ ★ ★ ★ ★ ★

"Under present marketing conditions, the maker must fight a two-fold campaign against his competitors: he must battle for space for his product at the store level and he must fight for his share of the consumer's mind."

W. HOWARD CHASE
President of Communications
Counselors Inc.

★ ★ ★ ★ ★ ★ ★ ★

quarter national sponsorship of the NCAA football games starting Saturday afternoon, 22 September.

In the meanwhile, Frolick and Levin are figuring out stories for such unusual items as timing belts and Amazon fuel hose. Now there were 14 girls, amazons you know, and they meet this guy who. . . ★ ★ ★

RADIO RATINGS

(Continued from page 37)

will still come out of the family budget.

If we accept this, then we will continue, despite radio's audience activity leaning toward a matter of individual choice, to measure radio as a matter of family coverage. This we can do, and this we will be satisfied with, until someone figures out a way to measure radio reliably in terms of individuals.

For certain products, we want to know when kids are home, or when the old man is using the set. This will help us define our best broadcast hours for such items.

But, once we've picked those, then the household can take over as the measurement unit.

Now with radio's individual audience and low-level of exposure at any instant, how should it be used today?

To expect to sell merchandise at a profit by using a mere pittance of radio—say one announcement a week—these days is just ridiculous. It is like putting up a carcard in just one streetcar in all of Chicago, and in no other streetcar.

This is coverage?

When radio was producing 30 ratings, you could do it. Then, you could run one announcement. Because, one announcement would reach a lot of people at once. But, with the 1 and the 2 and the 3 ratings we get today—well, you just need a lot. In our analogy, you simply need a lot of carcards. Because you have to get into the streetcar when your customers are in the street car. Since they don't run after you, you've got to run after them.

The radio stations of America haven't been sleeping all these years, while the audiences to their stations went down from their peaks. They have been most resourceful in peddling their product.

Those of us in the business of selling anything can but sit and stare and admire how radio folk have continued to exhibit remarkable ingenuity in selling their product.

One of the things they did was to recognize early that they should no longer sell one announcement, one single carcard, a week. A customer had to have a lot of carcards.

Whatever bus the passenger happened into, whatever time he turned on the radio, sometime soon, thereafter, an advertiser had to get his message



A **BIG** AUDIENCE
OF KIDS GIVES
CAPTAIN SACTO

A **BIG** RATING!

IF YOU BUY RATINGS, YOU'LL
BUY CAPTAIN SACTO, WITH

A **BIG 2 1/7***

IN SACRAMENTO'S
BIG TV MARKET!

*Sacramento Television
Audience ARB:
February 8 - 14, 1956



KCRA-TV
CHANNEL 3

SACRAMENTO, CALIFORNIA
100,000 Watts Maximum Power

BASIC **NBC** AFFILIATE

represented by Edward Petry & Co.

KMPC HITS HOME!



In Los Angeles
KMPC has more
in-home listeners
than any other
independent!

The Pulse, Jan.-Feb. 1956

KMPC

710 kc LOS ANGELES
50,000 watts days 10,000 watts nights

Gene Autry, President
R.O. Reynolds, V.P. & Gen. Mgr.
REPRESENTED NATIONALLY BY
AM RADIO SALES COMPANY

across. Or, he might as well not have gone on the air at all. His coverage would have been too skimpy.

So, radio has been selling saturation packages. You may not reach a lot of folks with any one announcement. But, by coming up swinging again and again, as the week goes by, fewer and fewer homes managed to stay outside the reach of an advertiser's message.

So, the way to sell radio today is in saturation packages. And, if that's the way to buy it, and we accept everything that I have stated up to this moment, then we are ready for one inevitable conclusion—that the day of measuring the audience to a single announcement or a single program, as radio's only measurement, is rapidly going. Perhaps, it should have gone already.

Since no one should buy just one announcement on one station, who cares how any one announcement fares—except, of course, for example, differences in marginal announcements to appraise whether or not it contributes enough to the total to justify its being a part of the package.

Timebuyers now usually get a big number by adding the ratings to all the announcements, thus getting a gross number of homes, or a gross percentage. Thus, 20 announcements with an average rating of 3, say, has a gross rating of 60%. But, this by itself, is simply not enough. For all I know, the 20 announcements, each with a rating of 3, are talking to the same people. So, while I'm making a lot of impressions on a few people, I'm not getting market coverage, because I'm talking to the same people over and over again.

The important thing is, what am I getting out of my saturation package as a whole? A complete answer has four dimensions. They are provided by the correct answers to the following four questions:

1. What is my gross coverage per week, measured as the sum of all the rating points of all the announcements in the market? This is a measure of the total weight of my radio effort.

2. What is my net coverage per week, in terms of the number of homes I have reached at least once? This is a measure of the part of the audience on which I am making some impression, since I have reached them at least once.

3. What is my coverage frequency of contact per home reached? This is

a measure of the velocity of my advertising. We all concede that the essence of successful advertising, for most products, is repetition of the advertising messages—making our impression over and over again.

4. What is the average size of the audience each time I'm on the air?

★ ★ ★ ★ ★ ★ ★ ★

“Everybody in the radio business ought to be concentrating on getting more total nourishment from the medium, instead of fighting over diminished scraps. I can't believe that the spot business really wants to see radio networks starved out of existence—and believe me, that could happen if we were limited to the old programming patterns only. And I wonder if the spot reps consider what would happen to their business—and the whole radio medium—if the radio networks couldn't find a way to survive.”

ROBERT W. SARNOFF
President
NBC

★ ★ ★ ★ ★ ★ ★ ★

This is the one-time rating—the size of the audience each time I get to the media.

What the ratings services should begin selling now, more and more, is not ratings of individual announcements and programs—but net accomplishments of tailored buys.

Note that I've cited weekly totals. They don't have to be just that. They can be day-part totals; or, daily totals, or monthly totals. Anything, rather than per announcement data solely.

There is one further step that would simplify radio selling. It would also simplify the syndication of reporting of audiences.

Suppose it were possible for radio to sell only in terms of run-of-station announcement purchases. For example, all morning announcements. Or, all afternoon announcements. Or, all evening announcements. Or, all day announcements, in a group, by number. In each case, you would designate the number of announcements sold. You might, for example, sell in blocks of seven—one-a-day. Typical buys could be:

- a. Seven morning messages, or
- b. 14 afternoon announcements, or
- c. 42 announcements a week—two a day, in the morning; two a day, in the afternoon; and two a day, in the evening.

If you could sell that way and rotate position, so that no one advertiser in

any one day part gets any advantage over any other, then the services could report his ratings—in the four-part units of gross coverage, net coverage, frequency of contact, and audience per spot—as a function of:

a. The day part, or day parts combination

b. The number of announcements sold in the run-of-station announcement purchase.

Radio has reached the era of package selling. It sells a lot of opportunities to hear. Just like a billboard sells a lot of opportunities to see. Or, a carcard showing sells a lot of opportunities to see.

Radio has changed in the way it sells and should sell. Radio measurements must keep pace. Radio sells in packages. The measurers must give us package audience size measurements. It is a practical question we should now put to the measurement people. It has a practical answer.

We have two wonderful people getting radio measurements now. They'll get us what we want, if we tell them we want it.

So, let's start asking for it now. Then, we won't be getting inferiority complexes when the size of our numbers are rubbed in our noses. Our product is an awful lot bigger than the ratings of today gives us credit for.

We don't want bigger numbers so

★ ★ ★ ★ ★ ★ ★ ★

"We have found that radio too has a screen—bigger than a tv tube—more expansive than Cinerama, CinemaScope or VistaVision—the Radio Screen. Radio's picture is the imagination of your listener. It awaits the projection of your imagination. No longer should we waste this tremendous power on a handful of tunes and a clutch of news briefs. They are well enough in their place. But they will be better received when they are surrounded by the wide world of programming I believe your audience expects."

CARL HAVERLIN
President
Broadcast Music, Inc.

★ ★ ★ ★ ★ ★ ★ ★

we can fool people. In fact, if there's any fooling involved, it's our present small numbers that do the fooling. They simply don't mean anything.

My bigger cumulative numbers will have a different perspective. But, they will mean something. ★ ★ ★

PEPSODENT YELLOW

(Continued from page 27)

sumer's attention, and then his money.

"Market tests showed us the biggest worry people have when it comes to their teeth is appearance," says Breckenridge, in explaining the selection of the theme. "They're more concerned with pretty teeth and a cleaner which really works than they are with all the new and complicated and mysterious ingredients."

On the basis of these market tests, Foote, Cone & Belding, New York, worked out a non-therapeutic copy theme.

Radio is also giving the Pepsodent brand a personality, something which no other dentifrice brand has achieved, he says.

"We thought we'd spoof a bit, because toothpaste advertising is traditionally pretty much on the deadly dull side. It had a scolding tone, and was a bit threatening. It didn't encourage an atmosphere of pleasantness or joy.

"The jingle is the keystone in the building of our Pepsodent toothpaste personality. We think people figure if the commercial is fun to listen to or to watch, it'll be fun to use the product."

At the very beginning of the radio campaign, people were talking about the jingle and humming it. "And despite the great results we've had, it's just starting to click," says the Pepsodent brand manager.

"One of the biggest benefits we get is from word-of-mouth comments. At this point, the yellow jingle is pretty well coming out of their ears! We'd hoped we would get a lot of conversational acceptance, but we also knew this happens only in one of perhaps 1,000 jingle tries!"

This conversational acceptance to which he alludes has transcended the talking point! People are talking about it, true. More importantly, from a circulation point of view, opinion influencers such as community "leaders" and national figures are making much reference to the yellow ditty. It's largely through them that the theme of the campaign is being transmitted into folklore terminology.

Today, six months after the 50-market broadcast schedule took the air, there are only a few rare and isolated souls who have never given serious consideration to the problem of where the yellow went.



**AH HA!
AGENCY MAN
SMILES!**

You'll smile, too, when you produce those TV commercials at Jamieson Film Company in Dallas. Because out here in the wide open spaces, you'll relax in tension-free, unschizophrenic atmosphere that'll let you do probably the best work you've ever done.

And that Jamieson staff of creative film technicians will be working with you, turning out top quality material. You'll be impressed with our complete facilities (everything under one roof, one management: sound stage, mobile units, recording, animation, labs, opticals); our experience (40 years of motion picture production); a long list of satisfied clients (important national and regional advertisers).

At Jamieson, you'll get high-quality films, delivered on time, well within your budget. And, with those nagging worries far behind, you'll be amazed at the ease with which you'll work in air-conditioned Dallas.



Sound good so far? The complete story is in this new Jamieson Brochure. Send for your copy today. You'll like what you see in it.

**JAMIESON
FILM COMPANY**

Motion Picture Producers Since 1916
3825 Bryan • Dallas • TE-8158
Animation • Location • Sound Stage • Labs

IS
PENNSYLVANIA'S
4th TV MARKET
IN YOUR PICTURE



WJAC-TV is the Number One Station not only in Johnstown, but in Altoona as well, and this one-two punch covers an area that rates 4th in the rich state of Pennsylvania, and 28th in the entire country.

Well over half a million (583,600 to be exact) television families look to WJAC-TV for the best in television entertainment.

Add to this the free bonus of WJAC-TV coverage into Pittsburgh, and you have a total market for your sales message that just can't be overlooked, if you really want to tap the potential of Southwestern Pennsylvania.



Get full details from your KATZ man!

The biggest single group of yellow proponents, however, is the comedian class. Uncounted hordes of funny men have belabored the phrase, giving Pepsodent—in addition to what sometimes is a rousing funny plug—millions of free commercial impressions.

A random sampling of those who have alluded to the jingle includes the comics with the biggest broadcast box-office—Jack Benny, Garry Moore, George Gobel (on the Emmy awards presentation), Steve Allen, Johnny Carson, Bob and Ray, Jack Sterling.

Here are some non-stenographic reports on what other comedians had to say (and these will give you only an idea of the humor, the real humor having pretty well escaped).

Red Skelton, chatting with his tv audience, said: "This morning when I was coming to the studio. I called a cab and then turned around to kiss my wife goodbye. Then I started to get into the cab but it was gone. I wondered where the yellow went."

Perry Como got into the act, too. He asked Dick Powell to stand behind a fluoroscope machine. "OK. Dick, now maybe you'll find out where the yellow went."

There's no more positive proof that yellow is now in the folklore. Comedians would never jeopardize their standing with audiences by pulling a gag with a punch line that couldn't be identified!

Newspaper readers are getting the same barrage. A random sampling of newspapers shows cartoons, photographs, column mentions and all manner of short squibs.

The *Los Angeles Times* ran a political cartoon showing be-ribboned Miss Democracy wondering where the farm vote went. And the same paper printed a photograph of a couple attending the Hucksters Ball. The man went as WWTYW and his wife attended as Yellow.

Post-exposure awareness reaches into all classes and types of the population.

Students, particularly, seem to find an affinity with the jingle. At Stanford U. in California, a student election netted 31 votes for Myron G. Apathy. Apathy won on the basis of his platform, in slogan form: "You'll wonder where your government went when Apathy's your president."

At the same school, the fraternity winning the sweepstakes prize at the

annual Spring Sing for 8,000 students earned its award for an original, classical arrangement and rendition of the Pepsodent jingle. Stanford Senior Dwight Clark notes that dorms are filled with the cheery sounds of the jingle.

He adds, "Certainly during the past four years no other advertising campaign has so completely saturated our campus. Since we don't have much time for tv, radio is very popular here. Perhaps this accounts for some of the jingle's evident impact."

(P.S. Dwight Clark is an ad major.)

Radio, for which the jingle was tailored, gets into the swing of things in other ways, too. One morning show in New York City aired a recording of "Love and Marriage." In the middle of an especially saccharine phrase, the turntable man lifted the needle and inserted a quickie Pepsodent jingle. He then picked up the song theme. There was no vocal comment from the jockey.

The entire town of Portland, Ore., has been whipped into a swivet by a promotion conducted by radio station KEX there. Taking "the big five," five top-rated KEX d.j. personalities, it organized an *a cappella* choir. The jockeys were Russ Conrad, Bob Adkins, Barney Keep, Bob Blackburn and Al Priddy. The conductor was Joseph Libonati, a professional who holds both a bachelor's and master's degree from the Manhattan School of Music.

The group's debut took place last February in the Portland Civic Theatre, when it appeared in conjunction with the opening of the movie,

★ ★ ★ ★ ★ ★ ★ ★
"Actually very little separates network radio from financial success or failure. By obtaining just a fraction of a percentage point more of the total national advertising budget, network radio can go on a stable basis. The challenge that is facing all of us is how we can attract that small additional amount of total expenditure to network radio, which has so much to offer."

ROBERT W. SARNOFF
President
NBC

★ ★ ★ ★ ★ ★ ★ ★
"Girl Crazy." The musical hit of the evening—and the world premiere of the work—was the classical rendition of the yellow song. KEX presented an original arrangement of "Variations on a theme" by Lever Brothers. Since then, the quintet has plugged its sure-fire Lever hit in such endeavors as fund raising for the Salvation Army.

One of the biggest bonanzas came from a most unlikely source—Marshall, Field & Co., prestige department store in Chicago.

Field's adopted the daffodil as the symbol of its annual spring sale, and decorated all of its print advertising and huge display windows along State St. with the flower. Accompanying the

★ ★ ★ ★ ★ ★ ★ ★

"With an expanding population and economy, it is increasingly important that the advertiser have at his command a choice of media with which to achieve his goals. It is increasingly important to him that each media be at its productive best. I think we should be thankful that radio, as a part of advertising, has regained its footing and that its future is solidly assured."

JOHN KAROL
V.P. in charge of Network Sales
CBS Radio

★ ★ ★ ★ ★ ★ ★ ★

floral art work was the sale slogan: "If you wonder where the yellow went, come to Marshall Field's."

As awareness is intensified market by market, so are sales. But because of the always competitive nature of the dentrifice business, Lever declines to talk statistics. It knows right now it's riding a lead horse in a big sweepstakes, however.

Before it started its spot buying campaign in January, Pepsodent tapped between 10 and 12% of the total toothpaste market. Its biggest competitors: Colgate, with from 30 to 40% of the market; Procter & Gamble, which has roughly 20%. Pepsodent, in No. 3 starting position, aims to make gains on Colgate's Dental Ribbon and its new Brisk, and on P&G's Gleem and its new Crest.

Pepsodent's advertising has as its direct aim increasing the product's market share. Indirectly, this share can be upped by (1) changeover from other brands, (2) more frequent usage, (3) new usage. Many people assume incorrectly that dentifrices as a group have long since hit the saturation mark of their potential. Lever, however, quotes New York City statistics showing that half of all grade school youngsters there don't own a tooth brush.

Pepsodent's biggest single group of buying prospects is the 90 people in every 100 who prefer white paste to the other variations in teeth cleansers. Despite the advertising barrage which has hit in behalf of green chlorophyll pastes, powders, fluorides and many other innovations, people still like the

paste form. Powders and abrasive cleaners apparently have a dwindling share of the market, getting about 5%.

Lever figures the jingle will give Pepsodent the same type of boost—but a bigger one—which Mirium gave to Irium. Some 16 years ago, Lever and Foote, Cone & Belding produced the jingle which Bob Hope implanted in the public mind. His network radio shows pushed the concept, then the sales.

That was Lever's first jingle, and the yellow theme now current is its second such effort. Jingles and rhymes are still unexplored territories for dentrifice advertisers, and Lever continues to be a pathfinder.

All of its advertising—tv, newspapers, comic sections—is now carrying the radio theme in some visual form. To help coordinate the aural theme, the company has adopted a visual character. Susie Q. The caricature of a little girl appears with words of the jingle and musical notes and bars in all point-of-sale and dealer promotion material.

There's been no let-up in dealer and distributor aids, either. More usual client procedure is to give a heavy push to merchandising tools before the campaign kick-off, then eliminate them altogether or cut the flow to a minimum after the launching.

Pepsodent is continually moving new sales aids to its retail outlets, and pointing up its national advertising campaign in memos and sales letters. It uses the same reminder and awareness techniques to reach its entire sales-organization as it does to reach consumers.

A brief reminder is all any dealer needs! For one thing, Lever left an imprint of good will at the start of its advertising drive. At that time, it hired three professional gal singers to travel around the country. Each was donned in a yellow cape lined with white, and given a script which outlined to retailers what Pepsodent was doing with its radio campaign.

The gals sang a few lines, spoke some others, threw back the yellow portions of the cape to synchronize with the disappearance of the "yellow." Their theme to dealers: "You'll wonder where the toothpaste went when you stock your shelves with Pepsodent!"

It was a convincing demonstration for the dealers. And radio's demonstration of public awareness is a convincing one to Pepsodent. ★ ★ ★

First complete Los Angeles Belden audience study of the 550,000 Spanish-speaking listeners—shows that...

BETWEEN 6 a.m. - 8 p.m.



Is FIRST in 48 out of 56

Quarter-hour segments against ALL Los Angeles stations.



Is Tied for FIRST PLACE

in 2 out of 8 remaining segments



Is a strong SECOND in the

other 6 quarter-hour segments.

The Mexican - American in Metropolitan Los Angeles prefers to LISTEN-THINK-and TALK in the Spanish language.

THE AUDIENCE IS BIG!

Large enough for the consideration of any advertiser this "City of Latins" within the Metropolitan Los Angeles area has a population of 550,000.

Complete information—including audience, market and product preferences is available.



REP: BROADCAST TIME SALES
NEW YORK - CHICAGO - SAN FRANCISCO

LARRY SAYS

5

WILL GET YOU

A MILLION-

AND-A-

HALF



We mean B-5, WLOL'S Big 5 disc jockeys. They give a million-and-a-half radio listeners in the Twin Cities market exactly what they want in Music, News, and Sports ... in shopping hints, too.

B-5 is the reason WLOL provides the most responsive, quick sell, block-by-block, town-by-town coverage in the Twin Cities orbit. WLOL is the top rated station for out-of-home listening. All in all, WLOL gives you more radio homes per dollar (Pulse and SRD) than any other station.

WLOL

1330 on your dial • 5000 watts

MINNEAPOLIS • ST. PAUL

LARRY BENTSON, President

Wayne "Red" Williams, Mgr., Joe Floyd, V.P.

PULSE PROVES WLOL

No. 2 STATION IN THE NORTHWEST

No. 1 BUY IN THE TWIN CITIES

represented by AM Radio Sales

PUBLICITY INTO DRAMA

(Continued from page 33)

article and used over ABC TV Network May 29, for the last fifteen seconds of *Cavalcade* with live audio, to plug both the magazine and the program the next week. Also, a copy of this slide was sent to all *Cavalcade* stations with copy for promotional announcements plugging the article and teleplay.

3. A special mailing was sent by Elliot F. Alexander, Du Pont *Cavalcade* p.r. man at BBDO to all promotion managers of stations carrying *Cavalcade* containing a special press release plugging the Collier's story, a proof of the story, and a letter explaining how they could capitalize locally on all the national promotion being done. This letter outlined the strategy as follows:

- Press screening and luncheon at the Overseas Press Club in New York for local syndicated columnists such as Hal Boyle, Bob Considine, etc. Also represented will be the 29th Division, and possibly other units active in the St. Lo campaign.

- We will contact the national headquarters of all veterans groups such as American Legion, Veterans of Foreign Wars, AMVETS, etc., and pass on to them all available information. A follow-up on your part is all that is necessary to get maximum coverage.

- New York papers are being sent biographical material about the production, casting, and people behind the scenes. Enclosed you will find two pages of such facts that should prove interesting to your local press.

- Collier's will have on all stands, banners and streamers publicizing both the article and *Cavalcade*. Contact the local Collier's distributor and combine your promotional efforts.

- Tie-in on any local D Day celebration by preparing an exhibit or placing posters in strategic places to help publicize the show.

- The Public Information Officer of the Army (Radio & Television Department) will forward material on the program to base papers and Army publications all over the country. Follow this up by a call to all military bases in your area.

- Set-up an interview over the station with a member of the Armed Forces, stationed locally, who was actually at St. Lo. Plug *Cavalcade* on the news shows the weekend before D

Day and also whenever possible on your daytime programs.

- On the May 29 *Cavalcade* an announcement will be made over the network promoting "The Major of St. Lo" with audio and a slide of the actual cover and double page spread of the June 8 edition of Collier's.

- TV Guide, in the edition of June 2, will run a half-page picture taken during the production of the "Major."

- ABC-TV is sending out to all stations carrying this teleplay, an ad mat suitable for use in your local newspapers.

- Included in all Collier's advertising for circulation, will be plugs for *Du Pont Cavalcade Theater* including one minute, and 20-second spots, on both radio and television.

- Special film trailers, both 20-second and one minute in length are being specially produced, and you should receive them some time next week.

"The Major" was shot well over *Cavalcade* budget, with Hollywood

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"The movies, as we all know, have also had a great impact on patterns of behavior in this country. Now, and I believe this without question, television has taken the lead. Television is having and will continue to have a marked influence not only on our patterns of behavior, but on government, teaching, on all social relationships."

LOUIS G. COWAN
V.p. Creative Services
CBS TV

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

facilities and Army equipment called into service. Battle scenes called for 92 extras, seven Patton tanks along with many trucks, jeeps and artillery pieces. 24,000 rounds of blank ammo were used and 10,000 rounds of mortar fire. 48 major earth detonations were prepared and exploded. 16 Hollywood sets were used, and these included Atlanta's old Peach Tree Lane from "Gone With The Wind" and a bombed-out village scene originally prepared for "GI Joe" which was re-adapted for "The Major" at a cost of \$4,000.

But extraordinary as the production itself, was the promotion campaign. This entire hard-hitting drive was accomplished within normal publicity budget limits through everyone's contribution of extra time and effort. Du Pont, BBDO and Collier's all worked together for maximum audiences. And they all shared the harvest. ★ ★ ★

49TH & MADISON

(Continued from page 15)

SLENDERELLA IN HAWAII

I note in your 14 May issue, page 63, the following statement: "Slenderella has recently opened two foreign salons in Zurich, Switzerland and in Honolulu, Hawaii."

On my mainland selling trips to the national agencies, I must have said at least 10,000 times: "Hawaii is an American market with regional characteristics."

Our currency is American; our language is English-American; our civilization, including the products we use—this is all American; we have an American form of government topped by a Territorial government which is basically part of the United States Federal government.

A good many Hawaiian boys have from time to time given their lives—not as foreigners but as Americans—for the United States.

Please don't make our job of educating the many New York ad people who "have never been west of the Hudson" any harder.

JIM SPENCER
National Sales Manager
KONA Television
Honolulu, Hawaii

RADIO IN PUBLIC SERVICE

In spite of the heavy public service activity by radio stations all over the country, they are constantly hammered at by FCC and Congress to do more. I think it's time to put the shoe on another foot, namely newspapers. The lack of advertising support by newspapers on behalf of the Armed Forces is an example. I know of very few large metropolitan newspapers which run such ads—editorials or feature stories, yes—but not advertising. Radio does both: advertising as well as feature and news coverage. It would cost a newspaper no more money to present a public service ad than it does to run their own promotion ads. If editorial and feature stories were the most effective way to motivate public response, the advertising format wouldn't exist as we know it today. I think newspapers wear the shoe much better than we do.

WILLIAM WIGGINS
Dir. Promotion & Advertising
WTOP Radio
Washington, D. C.

FOR POCKET OR PURSE

Would you please forward a copy of your Radio and Tv Directory of New York and Chicago? We not only enjoy reading SPONSOR each issue, but find it indispensable in trying to keep abreast of all ideas in current radio.

MELVIN WEISMAN
Manager, KWFM
Minneapolis, Minn.

Would appreciate your forwarding to me your latest pocket-size radio and tv directory. We have heard from our agency, N. W. Ayer & Son, that it is a very well-planned and well-conceived publication.

We read your periodical with a great deal of interest and it helps us in the over-all industry thinking, especially with reference to tv and spot radio uses.

H. N. MURPHY
Asst. Sales Manager
Knouse Foods Cooperative
Peach Glen, Pa.

● SPONSOR's Radio and Tv Directory is available on request.

MUSIC AND BUYERS' GUIDE

Hy Ryder at Broadcast Music, Inc., called my attention recently to the survey of radio broadcasting stations indicating how much time each devoted to pop music, concert music, news and so forth, which was published in the BUYERS' GUIDE for 19 March 1956.

The tabulation could be extremely useful to a lot of music librarians across the country, and I'd like to call their attention to it in *Notes*. They are only too likely to have missed it, since the publication would not normally go to the music division of a library, but rather to the general periodical division—or, as happens at the Library of Congress, to a special classification of technical publications. If it hadn't been for Ryder, I would have missed it myself. . . .

RICHARD S. HILL
Notes
Washington, D. C.

SPEAKING OF LETTERS . . .

Here's something to
write home about—

SPONSOR's
FALL FACTS BASICS
OUT 9 JULY

STOVIN APPOINTMENT



MR. W. D. (BILL) BYLES

Horace N. Stovin, President of Horace N. Stovin & Company, Radio & Television Station Representatives, announces the appointment of Mr. W. D. (Bill) BYLES as Executive Vice President and Director.

Mr. Byles—who leaves Young and Rubicam as Supervisor of Radio and Television—brings with him 25 years of experience in the business. He was formerly Radio Director of Spitzer and Mills, and prior to that with MacLaren Advertising and Philip-Massey, in their radio departments. He is widely and favorably known in Radio and Television circles.

Horace N. Stovin & Company has been in the Station Representation business since 1940. Since then, their list of "proven" stations has grown both in number and size; and the appointment of Mr. Byles as Executive Vice-President will be in the interests of their more comprehensive representation, as well as a more complete service to advertisers; and is in line with the growing economy of both Radio and Television as Advertising Media.

Wilmington Del.

Over 600,000
population
with
extra high
spendable
income is

A Market Worth Winning

WAMS

1000 watts
Day and Night

The station with exclusive
sports coverage (Baseball,
Basketball, Football)

Makes it Easy to Win

with this extra
high local
listener interest

At Low Cost

It's the most
economical buy
in the area!

ROLLINS BROADCASTING INC.
National Sales Mgr: Graeme Zimmer

New York Office: 565 Fifth Ave., El 5-1515-6-7
Chicago: 6205 S. Cottage Grove Ave., NO 7-4124

ROUNDUP

(Continued from page 71)

the Boston Store is "The Little White House" which is used for demonstrating various home furnishings and appliances over tv. Programs are all televised with a single camera using a Zoomar lens. If the department to be



Attractive Arlene Francis of Home & Window

televised is in an inaccessible location the wares to be shown are brought to one of the live origination points in the store.

The store's beauty salon had its biggest day since its opening when it appeared on *Window*. A special on pots and pans sold out in two days. Hosiery, advertised at regular prices, out-sold, in volume, a special advertised in local newspapers. ★ ★ ★

WIBW-TV grosses \$70,000 for two Kansas stores

\$60,000 worth of merchandise was sold directly from the floor and warehouse by Johnson Brothers Furniture Store in Junction City, Kansas, as a result of four weather shows and 18 announcements telecast over WIBW-TV. Double bunk beds were featured on the shows which are aired each evening at 10:10 p.m. In addition,



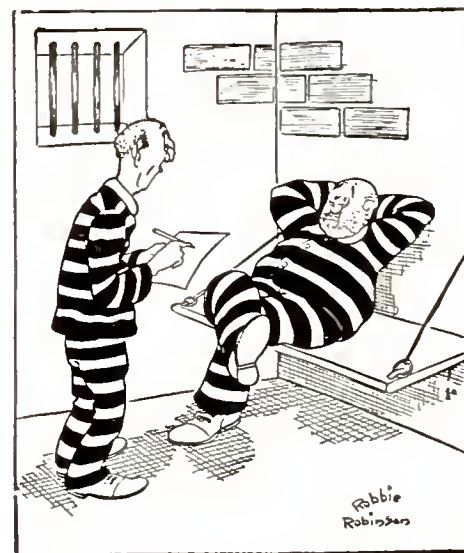
Kansas youngster and WIBW's Yikitty-Yak

Gene McKinney, who handles the show, told viewers that he would be at the Johnson store with his cartoon personality Yikitty-Yak, to distribute autographed cartoons. Max Johnson, one of the owners of Johnson Brothers, admitted being unprepared for the business WIBW-TV brought in. He said that the store's gross could have been \$40,000 greater.

In Madison, Kans., a town of 600 people, five of McKinney's live weather shows and 22 supporting announcements sold out completely a stock of room coolers advertised by the Madison Merchandise Mart. The Mart did \$10,000 gross with many of the higher priced coolers selling after those that were advertised had been sold. ★ ★ ★

Mechanical pianos a hit on 'Player Piano Playhouse'

"Once in the dear, dead days beyond recall," which the popular ditty "Love's Old Sweet Song," tells about, there was no rock 'n roll. So writes Albany Times Union columnist Ed Von Olinda. "Every well organized family," he continues, "gathered around the automatic player piano. . . . That era seems to be staging a comeback. A young mechanical genius of Albany, Bee Burger, who has got to fooling around with those mechanical pianos as a hobby, is putting them in perfect playing condition." Besides putting them back into shape Bee has taken over a weekly Saturday night program called *Player Piano Playhouse*, broadcast with growing popularity over Albany's WOKO. ★ ★ ★



"On July fourth I'm asking KRIZ Phoenix to play Stars and Stripes Forever."

KDKA cartoon personality eases viewer frustration



Cute Kadey brightens KDKA's announcements

Kadey (see cut) was christened by her creator, David Lewis, who took her name from the first two call letters of Pittsburgh's KDKA-TV. Lewis felt that the kind of announcements Kadey must bring to the station's viewers would be most palatable if done in a whimsical manner. Besides serving to lessen audience frustration caused by technical failures, Kadey's popularity has caused her to be used for station slides announcing program notes, public service announcements and films.

★ ★ ★

Briefly . . .

Disk jockeyess Candy Lee is celebrating her fifth anniversary over WDOK, Cleveland, Ohio. News about Candy Lee and what she calls her *Soda Set Show* is now published in *The Candy Lee Soda Set Journal* edited by Joyce Husar.

* * *

Nine saturation packages are now available to national advertisers over Pittsburgh's WILY. radio. Available



packages start with 18 announcements weekly, based on a minimum of three-a-day, to 120 a week. Explaining the packages, Ernie Tannen, WILY v.p., says, "No station has just one audience. Every station has a lot of audiences and frequency of announcements is the only sure method of producing results by making as many impressions on as many audiences as an advertiser can afford."

* * *

Five full page newspaper ads have been prepared for national distribution by WTOP Radio, Washington, D. C. on behalf of the recruiting programs of the Armed Forces. The series was prepared with the cooperation of the advertising, recruiting and publicity sections of the Services and is an extension of the on-the-air public service activities of WTOP radio.

* * *

KMTV, Omaha, Neb. sponsored its second Cardinal Booster Night in Omaha's Municipal Stadium. As in past years KMTV provided a pre-game show which this year included Leo Durocher and other nationally known personalities. In spite of the fact that KMTV televised the entire pre-game show the number of people who came out to the ball park was not lessened.

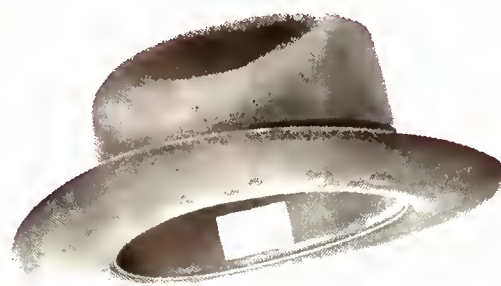
* * *

Bert Piel, Piel Beer's popular cartoon character, may well receive the largest *presidential* write-in vote in election history if WRCA's Times Square sign spectacular has effect. The news-bulletin type of sign has been touting Bert 80 times a day with the following message: "BERT PIEL EXPECTED TO RUN FOR PRESIDENT AS FAVORITE SON CANDIDATE FROM BROOKLYN AND STATEN ISLAND."

* * *

The 25th anniversary sales presentation of WKZO Radio has been sent out, bound in a silver-coated cover complete with facts about the 60,355 farms in the WKZO coverage area. Featured in the presentation are figures on farm production and gross farm income in the station's area.

A brief biographical sketch of WKZO Farm Director Carl Collin winds up the presentation with photos of Collin interviewing a poultryman, checking



PASTE
THIS
IN YOUR
HAT



FIRST in every minute of every hour of every day, day & night



*JAN. '56 PULSE-19 counties

The only complete
TV FILM SERVICE
including...



No. 6 in a series

BONDED
TV Film Service

630 Ninth Ave. • JU.6-1030

New York Chicago Los Angeles

LOWEST COST-PER-1000 IN COLUMBUS

**lowest
cost-per-thousand**

in
Columbus, Ohio

WVKO

cost-per-1000
is 49% lower
than closest rival

WVKO

delivers 5.4
average between
8 am and 5 pm

Pulse: Dec.-Jan. '56

WVKO
Columbus, Ohio

Use the slide-rule
and call Forjoe

**YOU'LL SELL
MORE ON
CHANNEL 4**

in the El Paso
Southwest!

- KROD-TV dominates El Paso County*
- KROD-TV is the only station to reach Alamogordo (set penetration 80%) and Silver City (61).
- 98% reported Excellent or good reception for KROD-TV in Las Cruces (81.3 penetration) while only 10% reported the same for station "B"

*March 1956, Telepulse and Telepulse on set ownership.

KROD-TV
CHANNEL 4
EL PASO TEXAS
CBS - ABC

AFFILIATED with KROD-600 kc (5000w.)
Owned & Operated by El Paso Times, Inc.

Rep. Nationally by the BRANHAM COMPANY

grain market prices, and talking with a cattle farmer.

Copies of the presentation are available by writing the Fetzer Broadcasting Co., 124 West Michigan Ave., Kalamazoo, Michigan.

* * *

Another report of a station reaching far beyond its normal coverage area comes from WGR radio in Buffalo, N. Y. letter to the station, from Harald Torgard of Oslo, Norway, told of receiving the WGR signal for 26 minutes. *Back to the Bible* was the program that Torgard received. WGR's engineering v.p. attributed the unusual reach of the station to "freak weather conditions."

* * *

"A one-station network" might well be the title conferred on WBAP. Fort Worth, Tex. As incredible as it may sound J. D. Karsin of Arborg, Manitoba, Canada, states that of all the stations he receives, the WBAP signal is strongest. Karsin lives over 1,200 miles from Ft. Worth.

* * *

Radio station KFJH, Wichita, Kansas, celebrated its 34th anniversary under the same ownership recently. KFJH has operated continuously under the direction of John Rigby, president, and Marcellus M. Murdock, v.p. Murdock is also publisher of the Wichita Eagle.

* * *

KFMB-TV, channel 8, the 60th tv station to go on the air in the United States, marked its 7th year with a "Going on 8" month-long birthday party.

* * *

Baltimore high school students turned in some useful information recently when queried on their radio listening habits by WITH. 97% lived in homes with more than one radio, (the average was three), and 93% had a radio for their individual use. When asked if they objected to the use of the phrase "teen-ager" only 8% replied in the negative. Preferences ran to "young people" or "students."

* * *

A series of monthly auctions of prizes awarded to the bidder of the most soap wrappers are being held for

fans of the Herb Sheldon show. The first auction attracted over 1,500 people to the WRCA-TV studios in New York. At the street auction, held outside the studio, children and adults who took part bid a total of 100,000 soap wrappers.

* * *

Fun for listeners who'd like to hear themselves over the air is being provided by WDRC, Hartford, Conn. The station has been using its fans to announce tape recorded station breaks. Announcements also include plugs for either a WDRC personality or program. Each listener-announcer identifies himself at the start of his announcement.

* * *

Over a period of three years Milwaukee disk jockey John Michaels of WOKY has received an average of 30 letters a week. Response has been to a non-denominational religious segment that is part of his show.

Michaels offers a short prayer each afternoon at the close of his program, known as *The Music Box*, and follows it with a song of faith sung by a popular recording artist. ★ ★ ★

COMPARAGRAPH NOTES

(Continued from page 64)

Warner-Lambert, K&E: NBC, alt Sat 10:30-11 pm
Welch Grape Juice, DCSS: ABC, T 5:15-5:30 pm
Wesson Oil, Fitzgerald: CBS, Tu 12-12:15 pm; alt Tu 3:30-4 pm
Westinghouse, McCann-Erickson: CBS, M 10-11 pm
Whitehall Pharm., Bates: CBS, M-W-F 6:45-7 pm & 7:15-7:30 pm
White Owl, Y&R: NBC, Sun 10:30-11 pm



"My problem is how can I listen to KRIZ Phoenix twenty-four hours a day?"

Newsmakers in advertising



J. Leonard Reinsch, executive director of Atlanta's WSB AM-TV and Dayton's WHIO AM-TV, has been named assistant to the chairman of the Democratic National Committee for the 1956 Convention. As tv-radio consultant, Reinsch handles air media and newsreel coverage, amphitheatre planning and development of Convention program. No newcomer to this phase of politics, he was radio director of 1944 Convention and campaign, one-time radio adviser to the White House, and tv-radio director of 1952 Convention. Formerly on board of NARTB, Reinsch serves on boards at BMI, Vitapix, Biscayne Television, and authored book, "Radio Station Management."



Mitchell J. Johnson has been named a vice president and director of tv programing at William Esty agency, New York. He has been with Esty five years as Colgate tv account executive in the tv department. In his new position, he supervises tv program activities for Esty clients, including Colgate, R. J. Reynolds, General Mills and Ballantine. Johnson has a diversified show business background which includes vaudeville (when he was 15), acting and radio writing. Just before joining Esty, he was a writer for the Hal Roach Studios in Hollywood. He lives in Forest Hills, N. Y.



Ward Quaal, vice president and assistant general manager of Crosley Broadcasting Corp. for the past four years, has announced his plans to join the Chicago Tribune Co. 1 Aug. as vice president and general manager of WGN AM-TV Chicago. Quaal also is president of the Quality Radio Group and vice president for tv of the Ohio Assn. of Radio and Tv Broadcasters. He served in several executive capacities at WGN for eight years until 1949, when he joined Clear Channel Broadcasting Service as director. Quaal is a member of the television board of the NARTB.



Catherine Hagnie O'Brien, copy supervisor on the Pepsodent account at Foote, Cone & Belding, New York, has been promoted to a vice presidency. Mrs. O'Brien is the prime creative force behind the current Pepsodent copy theme, "You'll wonder where the yellow went," which was introduced in Lever Bros.' \$3.6 million radio and tv ad drive early this year. (See "Where Pepsodent went with radio" on page 25). She has been in the New York office since 1955, before which she was copy supervisor on the Dial soap account in Chicago. She has also worked at Dancer-Fitzgerald-Sample and Ruthrauff & Ryan.



In The 11-County Core
of Our Coverage Area —

Pulse* Proves
Audiences Prefer

WRBL-TV **4** CBS
CHANNEL **4** ABC

*Area Telepulse, Nov. 1955

Share of Audience

DAYTIME	NIGHTTIME
WRBL-TV 64	WRBL-TV 62
Station B 27	Station B 27
Misc. 9	Misc. 11

The top 48 weekly and multi-weekly shows are on WRBL-TV

CALL HOLLINGBERRY CO.



Your **BEST**

SALES FORCE

in **BUFFALO**



National Representatives
PETERS, GRIFFIN, WOODWARD, INC.

KFAL

1000 WATTS

900 KC

A BIG LOCAL MARKET
MORE THAN 65000
RADIO FAMILIES

Fulton-

-Mexico-

-Columbia-

-Jefferson City

KFAL COVERS!

30 Counties 1/2 MV.

- DJ's with **SELL**-ability
- Top Farm Programs
- High-Rated News Coverage
- Listener Loyalty thru Consistent Public Service
- Good Programs—All Day

Represented Nationally By
INDIE SALES CO.

ADVERTISERS' INDEX

ABC TV Network	46-47
Bonded Film	89
Broadcast Music, Inc.	92
CBS-TV Film	56-57
Interstate TV	61
Jamieson Film	83
Mid-Continent Group	16
NBC Spot Sales	8-9, 51
Noemac Stations	49
Pearson Co.	23
Pulse, Inc.	62
Sponsor	73-75
Horace N. Stovin	87

CKLW, Detroit	71
---------------	----

KBIG, Hollywood	6
KCRA-TV, Sacramento	81
KFAB, Omaha	78
KFAL, Fulton	92
KMBC, Kansas City	FC
KMJ-TV, Fresno	76
KMPC, Los Angeles	82
KNXT, Los Angeles	40-41
KPOA, Honolulu	13
KPQ, Wenatchee	10
KPRC, Houston	IFC
KRCA, Los Angeles	19
KRIZ, Phoenix	88, 90
KRMG, Tulsa	71
KROD-TV, El Paso	90
KSAN, San Francisco	54
KVAL-TV, Eugene	65
KWKH, Shreveport	7
KWKW, Pasadena	85
KYW-TV, Cleveland	94

WAFB-TV, Baton Rouge	15
WAGA-TV, Atlanta	67
WAMS, Wilmington, Del.	88
WAVE-TV, Louisville	77
WBAY-TV, Green Bay	92
WBEE, Harvey, Ill.	80
WBNS-TV, Columbus, Ohio	45
WBT, Charlotte	24
WDAY-TV, Fargo	69
WEHT-TV, Henderson	51
WFAA, Dallas	55
WFBR, Baltimore	12
WFMY-TV, Greensboro	52-53
WGR-TV, Buffalo	91
WHEN, Syracuse	IBC
WIBG, Philadelphia	15
WILS, Lansing	20
WITH, Baltimore	BC
WITN-TV, Washington, N. C.	68
WJAC-TV, Johnstown	84
WJHP-TV, Jacksonville	66
WJWL, Georgetown, Dela.	22
WKY-TV, Oklahoma City	42
WLOL, Minneapolis	86
WNCT, Greenville	89
WNBF-TV, Binghamton	5
WNEW, New York	14
WPEN, Philadelphia	3
WPTZ-TV, Plattsburgh	58
WRBL-TV, Columbus, Ga.	91
WRC-TV, Washington, D. C.	11
WREX-TV, Rockford	43
WRGB, Schenectady	21
WRVA-TV, Richmond	39
WSJS, Winston-Salem	92
WSM, Nashville	93
WSOK, Nashville	89
WSPD-TV, Toledo	79
WTAR-TV, Norfolk	12
WVKO, Columbus, Ohio	90
WVOK, Birmingham	71

CHANNEL 2 WISCONSIN



THE LAND OF MILK AND HONEY

CHANNEL 2 CBS
100,000

GREEN
BAY

NORTH CAROLINA'S GOLDEN TRIANGLE LISTENS



TO THE BIG VOICE
WSJS
RADIO
WINSTON-SALEM
NORTH CAROLINA

NBC for { WINSTON-SALEM
GREENSBORO
HIGH POINT
5000 W • 600 KC • AM-FM
HEADLEY-REED. REPRESENTATIVES

BMI

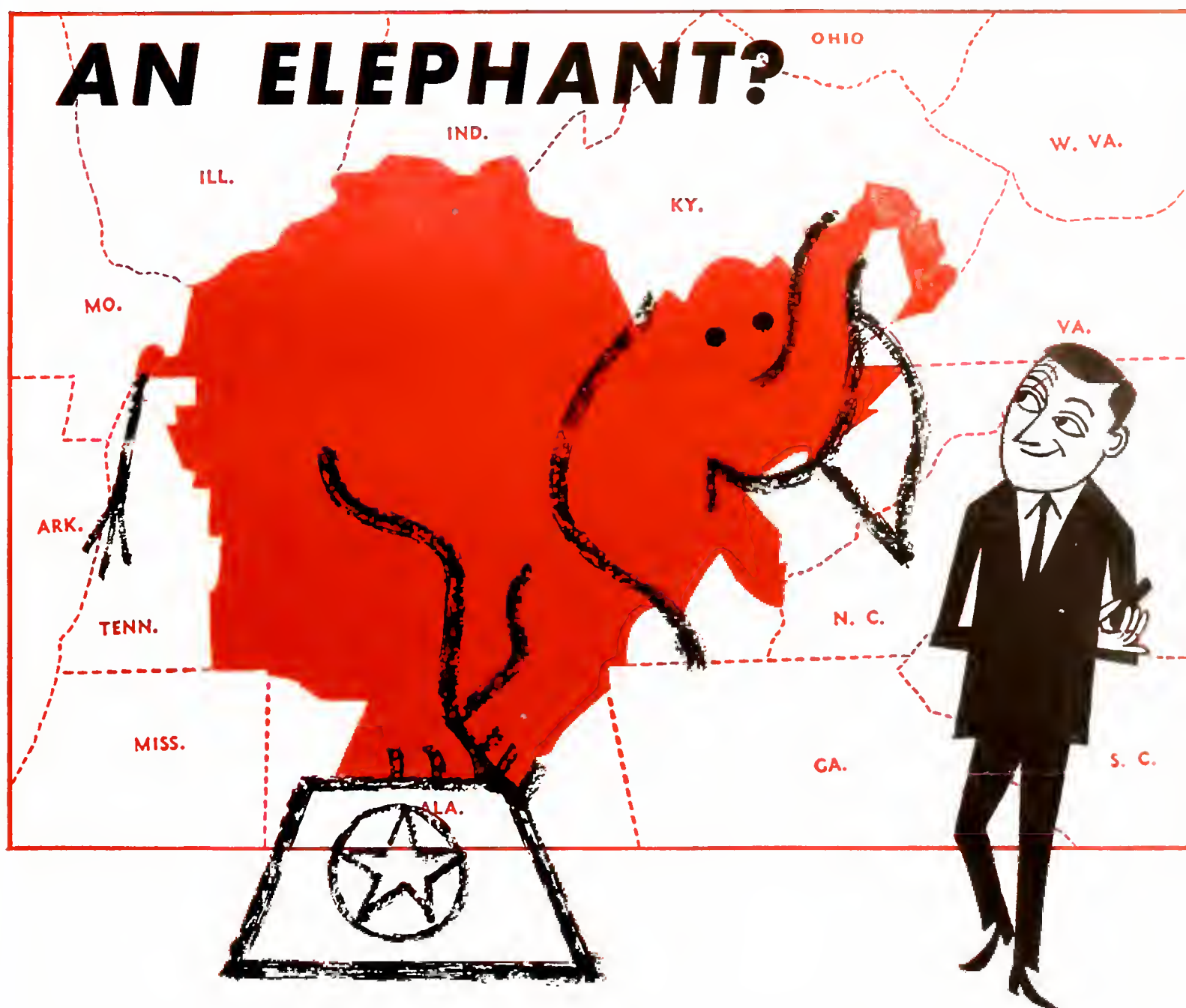
"Meet the Artist"

BMI's series of program continuities, entitled "Meet the Artist," emphasizes the human side of our great music performers.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL



No, that mystery shape isn't really an elephant, though it is a jumbo-sized bargain for advertisers.

Actually it's a map of "The Mystery Market" ...one of America's richest...The Central South ...a \$2,713,371,000 market—richer than the cities of Denver and New Orleans put together ...or Atlanta and Dallas put together.

A RICH MARKET, IN FACT, THAT'S COVERED BY ONLY ONE MEDIUM...and that's WSM Radio in Nashville.

If you attempt to cover The Central South with a combination of other radio stations or with a combination of newspapers in the area, the coverage would still be incomplete—and the cost would be three to 15 times greater than that of a WSM custombuilt program. As for TV, all TV viewers in the market put together still represent less than half the market's buying power!

For the full story on this unique situation, send for your free copy of our booklet, "The Mystery Market," containing complete facts and figures as compiled by independent authorities.

650 KC **WSM** RADIO

BOB COOPER, Sales Manager
JOHN BLAIR AND COMPANY, National Advertising Representatives
Nashville — Clear Channel — 50,000 Watts



We're crowing about
**"MORNING
 SURPRISE"**

with Tom Haley
 the hottest morning TV show
 in Cleveland

Result? Avalanche! In less than a month after the first program, Tom Haley and his rollicking robot, Mr. Rivitz, launched a contest offering a car as the prize. Even we were surprised when a day's mail produced 9,275 entries. 80,098 pieces of mail resulted from just twelve contest announcements. . . . That's audience response.

Tom Haley, genial host, combines whimsy and wit plus solid features, along with a roving camera that's liable to turn up anywhere in greater Cleveland as part of the hour that presents something new and different for Cleveland homemakers every day.

Biggest surprise of all is the cost. Minute participations, live, slide or film \$100 or when combined with the KYW-TV "Fifteen-Plan" for as little as \$50.00 each.

Play it 'cool' and cut yourself in for the hottest morning TV buy in Cleveland. "Morning Surprise," Monday thru Friday from 9:00-10:00 a.m.

Get the full story from KYW-TV Sales Manager, Al Krivin (CHerry 1-0942) or call A. W. "Bink" Dannenbaum, WBC General Sales Manager at MUrray Hill 7-0808, or your nearest Peters, Griffin, Woodward "Colonel."

KYW 3 TV
 CLEVELAND

Sales on the rocks?

Try **KYW'S KOOLER!**

It's dynamite! Publicity! Contests! Stunts! Better-than-ever programming! Cleveland's never been hit with anything like it before. And it's all aimed to load KYW Radio & TV advertisers with the biggest Summer sales results ever.



WESTINGHOUSE BROADCASTING COMPANY, INC.

RADIO

BOSTON—WBZ+WBZA
 PITTSBURGH—KDKA
 CLEVELAND—KYW
 FORT WAYNE—WOWO
 PORTLAND—KEX

TELEVISION

BOSTON—WBZ-TV
 PITTSBURGH—KDKA-TV
 CLEVELAND—KYW-TV
 SAN FRANCISCO—KPIX



KPIX REPRESENTED BY THE KATZ AGENCY, INC.

ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

REPORT TO SPONSORS for 25 June 1956

(Continued from page 2)

Little radio-tv audience overlap New specially ordered Nielsen tab compares drug store product's network radio audience for one week with audiences delivered to same client by its (a) 15-minute daytime program and (b) 30-minute nighttime show. Results give strong argument for use of both media. Radio alone hit 7.7 million homes in comparison with nighttime show, which delivered 8.6 million. Overlap of homes tuning to both was 11%. Compared with daytime tv show, radio delivered 9.1 million homes tv didn't reach. Tv show hit 2.3 million; duplication was less than 5%.

-SR-

Tv replacements during summer If last summer is index, tv network replacements during 1956's hot months will suffer much bigger average rating drop than shows which continue through summer or use reruns. SPONSOR analysis (to appear in Fall Facts Tv Basics, out 9 July) of summer 1955 percentage ratings reveals drop for replacements was 54.4%, for others, 27.2%. Analysis is based on ARB's top 25 shows for December 1954 compared with July 1955. Web's 52-week discounts more than offset lesser rating drop.

-SR-

Dozen tv slots available Less than dozen slots remain to be programmed for fall nighttime tv network schedule. Also available to advertisers at presstime is scattering of participations, halves of 2 spectaculars. For details, see story page 34.

-SR-

Israel safari for RCA TV series Israel will be locale for new RCA Recorded Program Services film series, costing estimated \$1,000,000. Scenes will include seldom-shot native rites; actors, director, staff have been selected for linguistic abilities. Adventures of American lawyer will be theme.

-SR-

Evening web radio economy Extent of drop in nighttime cost-per-1,000 on network radio during past 10 years was disclosed in NBC Radio analysis done for SPONSOR. Web compared its average cost for commercial minutes in 1946 (\$8,415 for one nighttime minute) with 1953 (\$7,885 for 5 nighttime minutes). Lower average ratings in '56 are more than balanced by fact that same money buys more minutes, results in more home impressions. 1946 buy yields \$2.45-per-1,000 home minutes of commercial delivered vs. \$1.24 in 1956.

-SR-

Trends in tv set size Significant 1955 increases in production for both extra-small, extra-large tv tube sizes is expected to continue this year. RETMA data showed tripling in production of 22-through-25-inch tubes over '54. Big increase was also shown for 15-inch-and-under category, important sign of second-set growth in tv homes.

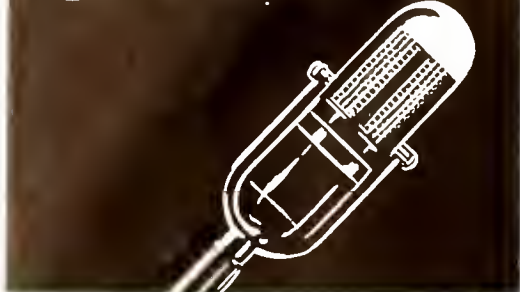
-SR-

SRA standard I.D.'s accepted SRA I.D. standards for shared I.D.'s have now achieved virtually 100% acceptance among stations. Only 2 stations, KWK-TV, St. Louis, and WBEN-TV, Buffalo, don't sell shared I.D.'s. Other stations accept 10 seconds of three-quarter screen, 10 seconds of full screen.

-SR-

Air media put foot in door Value of air media for backing up door-to-door salesmen is reflected in campaigns by 2 advertisers in widely varying fields. Avon, cosmetics manufacturer which sells only through direct home calls, spent \$470,000 for spot tv by TvB estimate in 6 months from October 1955 through March 1956. Tilo, major roofing products firm which also uses field selling approach, spends 80% of \$125,000 budget on spot radio. (See article on Tilo, page 30).

SPONSOR SPEAKS



Ratings worshippers

There are two kinds of people who use ratings—those who work with them as a useful tool and those who are ruled by them.

With all the campaigning done by SPONSOR and others to get across the simple point that the raw numbers in a rating book must be weighed along with other factors in determining buying strategy, the ranks of those who worship ratings blindly seem never to diminish. Perhaps it's because with the growth of air advertising there are new buyers entering agency media departments in a constant flow. And it's the newer hand, rarely the veteran, who misuses ratings.

Because it is so easy to fall into a trap in ratings evaluation, we say that it's the responsibility of the research firms to help see to it that the ratings they furnish are used sensibly. Simple explanations in large commanding type should accompany every rating booklet distributed. The objective of the rating and the sample size should be stated clearly and boldly.

The research firms will tell you there is no confusion about ratings when

they are used by competent research men or others familiar with research technique and limitations. But that is precisely the point. Ratings are so frequently used by those who haven't had this kind of background. So why shouldn't the booklets in which ratings come be designed to fit the needs of non-researchers?

On page 36 this issue you'll find an article on radio ratings by E. L. Deckinger, Biow Co. research director who is about to join Grey as media director. In it Larry Deckinger suggests that radio should be measured cumulatively today rather than on the basis of ratings for individual time slots. His is a stimulating suggestion and we commend it to your attention. But whether radio is eventually measured in this manner or not, our point remains the same—ratings should be used as guides only and with real understanding of what they represent.

* * *

Will the tv hearings benefit?

Observing the tv goings-on in the nation's Capitol these days, one is likely to be reminded of Mrs. Murphy's chowder. Everything goes into the pot, but what comes out is anybody's guess.

One thing is certain. No senator, congressman, investigator, or FCC official connected with the proceedings can be expected to cope with all or even most of the variables of the dynamic tv advertising industry and come up with the cure-all. There are too many complexities and imponderables going into the hopper for even a super-sensational UNIVAC to contend with.

Our guess is that most governmental action will take place on the allocations front. But, in the main, the fundamental structure of the tv industry,

including tv networking, will continue as before, on the grounds that they are sufficiently healthy and in the public interest.

What, then, is the value of these hearings? Can they be justified in relation to the time, effort and cost involved? As we see it, the answer is "yes." But in considerable measure for reasons other than have been hitherto advanced.

The commercial television industry has been moving at breakneck speed. Its key executives have barely managed to keep pace with its day-to-day urgencies. With success have come problems—and almost no time to sit down, look around and assess the future.

Difficult as the present Washington fact-finding and soul-searching may be to the networks, it still presents them with their best opportunity to analyze, reflect, check and take stock. Out of this stocktaking will, in our opinion, come many worthwhile improvements and solutions. The salutary effects of today's hearings will be felt not only this year but for a long time to come.

* * *

Fall Facts Basics No. 10

Have you ever heard the phrase "bigger and better?" Sure you have—and we'll bet you raise a doubtful eyebrow on occasions when you hear it.

However, when you see the "basics" material we've culled for the upcoming 10th annual Fall Facts Basics issue, we think you'll agree the phrase fits.

If you're seeking answers to bothersome questions or if you're just in search of an elusive fact, we'd advise you to make sure you get a copy of Fall Facts Basics.

And keep it around. It will come in handy in the months ahead.

Applause

Network radio resurgence

When a company in an industry takes a step which raises the spirits of its associates like the action of CBS Radio in increasing compensation of affiliates, applause is a natural reaction from onlookers. But we applaud CBS Radio not for the single step of restoring part of a cut in compensation to its affiliates but for all that went into

making the restoration possible.

The compensation increase was preceded by growth in CBS Radio revenue and brightening possibilities for the future. It took hard work and never-faltering confidence to achieve this resurgence. The statement by Arthur Hull Hayes, CBS Radio president, that his network now has the largest sales staff in its history suggests the confidence and determination with which

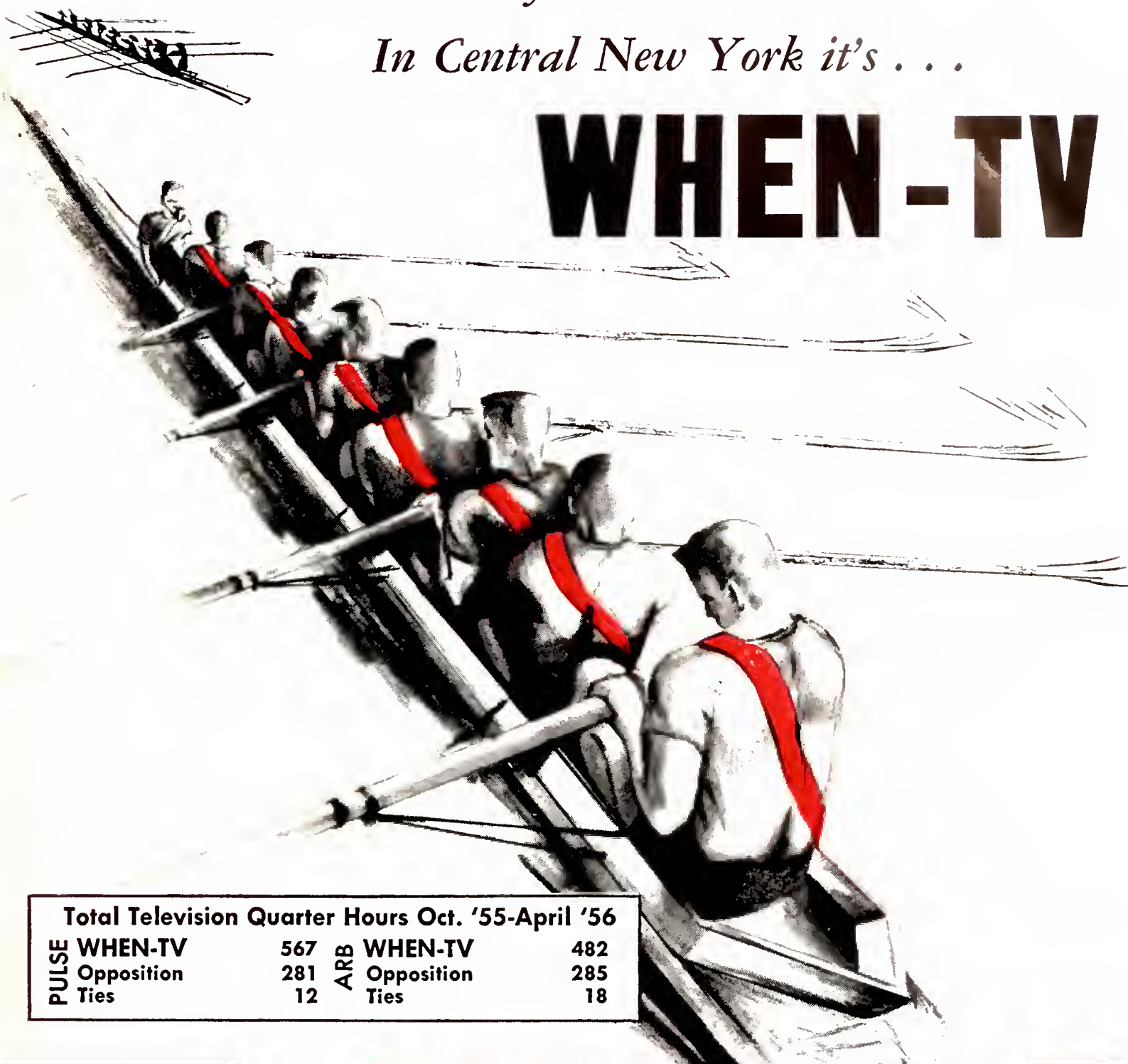
CBS Radio management looks at its opportunities.

It's our belief that effective selling by network radio's salesmen is as important for the well-being of advertisers as for the networks and their affiliates. For it's only when an advertiser hears each medium's case set forth with all the facts to back it up that he can properly weigh his own media decisions.

*There Can be Only **ONE** Leader*

In Central New York it's . . .

WHEN-TV



Total Television Quarter Hours Oct. '55-April '56

PULSE	WHEN-TV	567	ARB	WHEN-TV	482
	Opposition	281		Opposition	285
	Ties	12		Ties	18

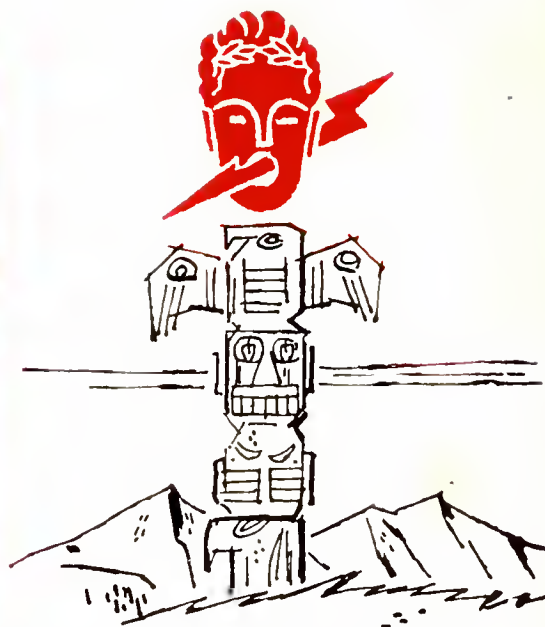
KANSAS CITY		SYRACUSE		PHOENIX		OMAHA	
K	K	W	W	K	K	W	W
C	C	H	H	P	P	O	O
M	M	E	E	H	H	W	W
O	O	N	N	O	O		
RADIO	TV	RADIO	TV	RADIO	TV	RADIO	TV
810 kc.	Channel 5	620 kc.	Channel 8	910 kc.	Channel 5	590 kc.	Channel 6
CBS	CBS	CBS	CBS	ABC		CBS	CBS

Represented by KATZ AGENCY INC.

JOHN BLAIR & CO. BLAIR TV, INC.

MEREDITH *Radio and Television* **STATIONS**
 affiliated with **Better Homes and Gardens** and **Successful Farming** magazines

HIGH MAN



on a total pole!

In Baltimore, that's W-I-T-H...any way you read radio standings.

- W-I-T-H has twice as many advertisers as any competitor.
- W-I-T-H delivers more listeners per dollar than any competitor.
- W-I-T-H is first by far in out-of-home audience*—and reaches 74%** of all Baltimore homes every week. It's the *popular* station that folks tune in *first* and *automatically*.
- W-I-T-H "pinpointed power" is made-to-order to blanket Baltimore's 15-mile radius at low, low rates—with no waste coverage.
- W-I-T-H is a proven master of "merchandising your advertising."

We could go on—but we think you've already got your answer.

*Hooper Radio Audience Index **Cumulative Pulse Audience Survey

Buy

Tom Tinsley
President

R. C. Embry
Vice Pres.

W I T H

C O N F I D E N C E

National Representatives: **Select Station Representatives** in New York, Philadelphia, Baltimore, Washington.
Forjoe & Co. in Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.